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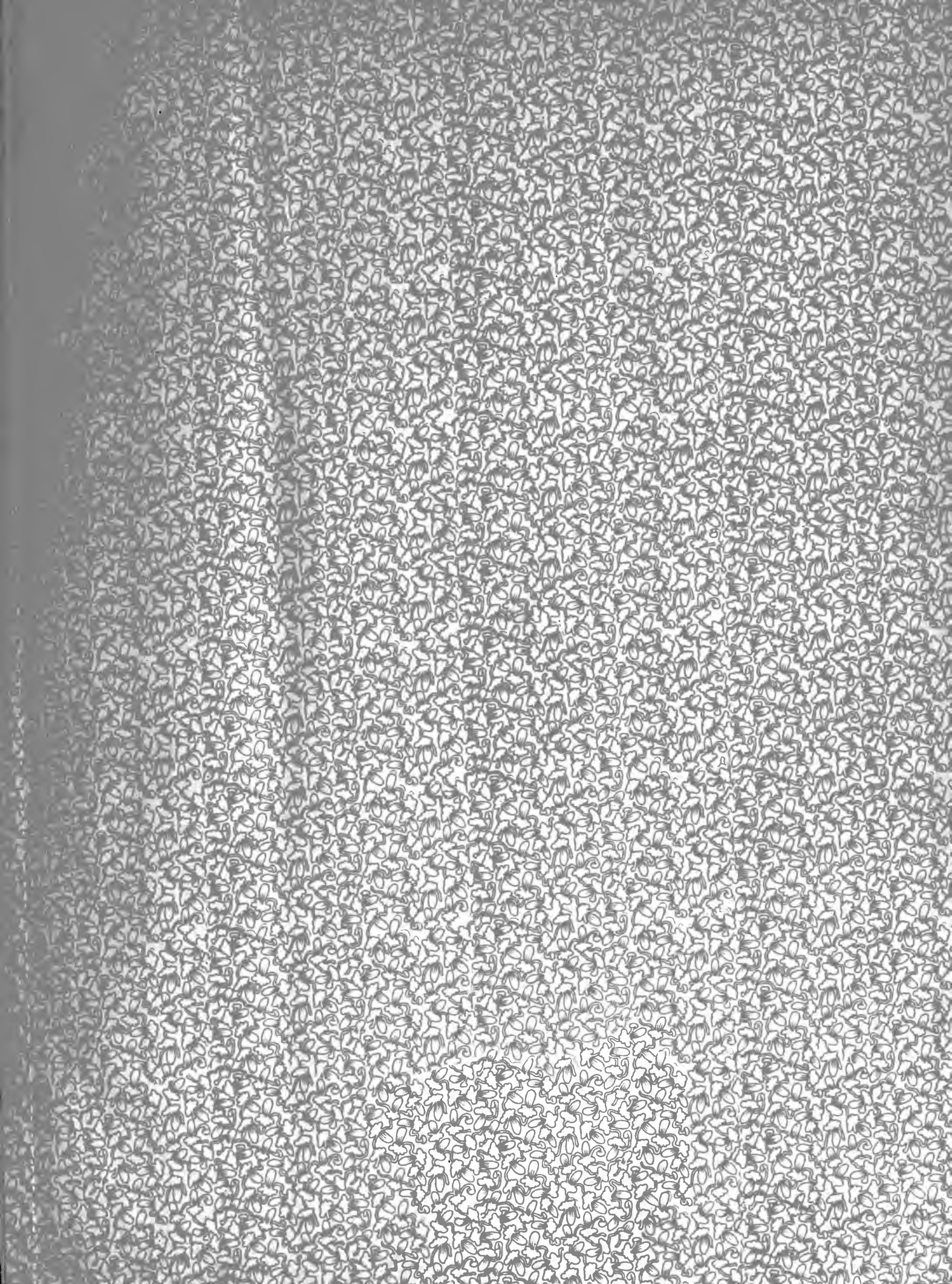
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Musical Review

Pacific Coast

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 1

SAN FRANCISCO, APRIL 15, 1925

FIVE CENTS

SAN FRANCISCO SYMPHONY SEASON HAS A GLORIOUS CULMINATION

Third Brahms Symphony Feature of An Excellent Program—Goosens' Tam o'Shanter the Novelty of the Occasion and Representative of the Modern Trend of Composition—Alfred Hertz Receives Numerous Floral Tributes and Enthusiastic Ovations—Wagner's Mastersingers Prelude Forms Thrilling Climax

By ALFRED METZGER

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p. 11

On Friday afternoon, April 3d, and Sunday afternoon, April 5th, at the Curran Theatre, the San Francisco Symphony Orchestra closed its fifteenth season since the Musical Association has first sponsored it, and its tenth season since the first appearance of Alfred Hertz at its head. The gratifying part of these concluding events was in the fact that the enthusiasm and the attendance proved to be as great at the end of these ten years of Mr. Hertz' regime as it was from the very first season under his direction. And recently much has happened that could easily have seriously interfered with the financial solidity of the organization.

In the first place, the Musical Association of San Francisco is the only institution of its kind in America that persistently maintains a policy excluding the regular engagement of soloists at its concerts. Occasionally a soloist is able to sneak through this armor of aloofness, but very seldom, indeed. Furthermore, the San Francisco Symphony Orchestra, notwithstanding the large number of wealthy people among its guarantors and in the city at large, is maintained in the cheapest possible manner; in fact, it costs half as much for a guarantee fund than such fund represents in any other city in the United States. Between theiggardly policy of engaging soloists at all concerts and the failure to provide adequate guarantee funds the conductor has indeed a hard row to hoe.

That he succeeds doing this, in spite of all handicaps, is one of the seven wonders of the musical age. But these two handicaps do not represent all the drawbacks of the symphony concerts. There are five popular concerts given at the Exposition Auditorium under the auspices of the City of San Francisco where world-famous soloists appear at every event and where the prices range from 20 cents to 80 cents for season tickets, and from 25 cents to \$1 for single admission. These prices, when compared with the admission charged for the popular concerts at the Curran Theatre, namely, 50 cents to \$1.50 WITHOUT ANY SOLOISTS, naturally affects the attendance at all Sunday afternoon concerts at the Curran Theatre. While real music lovers prefer to hear the orchestra at the Curran Theatre, because of the better acoustic properties, the majority of the people prefer the lower prices and the soloists.

Furthermore, notwithstanding the fact that the guarantors of the San Francisco Symphony Orchestra are asked to meet a deficit of \$110,000 (or half of that of any other community in this country) there were at the end of the season \$35,000 lacking in the liquidation of this guarantee fund. The public proved its continued loyalty and faith in the orchestra by spending more money for season and other tickets this year than ever before (the prices being raised this

season), but a number of guarantors did not keep faith with the public, either because of inability to meet these obligations or because of negligence. That in spite of these handicaps the concerts proved so successful both artistically and financially is something of which the Musical Association of San Francisco, its management and Mr. Hertz have reason to feel exceedingly proud. Our readers must understand that there is NO DEFICIT OF \$35,000. The amount lacking is a shortage in the original guarantee fund which, although subscribed, has



MABEL RIEGELMAN

The Distinguished Prima Donna Soprano Who Is Greatly in Demand for Concert Appearances on the Pacific Coast This Season

not been made good so far, but no doubt will eventually be paid up.

At this writing we can assure our readers that the plans of the Musical Association of San Francisco to continue the concerts under the direction of Alfred Hertz are completed. We do not know positively whether or not the failure of the guarantors to meet their obligations to the tune of \$35,000 will have any effect upon these plans. But in order to avoid any chances of such effect, we would suggest that everyone in arrears should see to it that this amount is forwarded to Secretary-Manager A. W. Widenham as soon as possible, and that wealthy music lovers not already on the guarantor list should add their share. This annual begging-expedition is one of the most humiliating of San Francisco's musical experiences.

The twelfth pair of symphony concerts proved a worthy conclusion to a brilliant season. Brahms' Symphony No. 3 in F major was the predominating feature of the program and those who already are familiar with Mr. Hertz' impressive reading of this

master's composition can easily imagine the pleasure derived from hearing this work under such brilliant auspices. Under Mr. Hertz' baton the academic and the emotional phases of the Brahms work are accentuated with equal emphasis for which reason the listener receives the full measure of the beauty of the composition. It was at the conclusion of this work that Mr. Hertz received the ovation that usually characterizes the close of a season. Magnificent floral pieces and prolonged applause that time and time again forced the distinguished conductor to come before the footlights acknowledging the audience's homage, and an equal demonstration from the members of the orchestra, testified to the affection and high esteem in which Mr. Hertz is held at this, the tenth year of his activity in San Francisco.

The novelty of the program was a Scherzo entitled Tam o'Shanter by Goosens, one of the modern writers. While decidedly new in its treatment it contains sufficient conservative material to interchange unfathomable harmonic intricacies with an occasionally pleasing thematic phrase. It is somewhat light in form and at times quite humorous, and evidently pleased the audience. Svendsen's romantic Legende Zoro-hayda, with its beautiful melodies and graceful phrases added much pleasure to the otherwise varied program. The concluding number was Wagner's Prelude to the Mastersingers, than which there could not have been chosen a more imposing climax to this final program of the season. Mr. Hertz and the orchestra were here at their best and the spirit and vitality of the work was adequately brought out. It was an exceptionally artistic and musicianly program interpreted with masterly skill and intelligence.

Members' Concert—The annual members concert given by the San Francisco Symphony Orchestra in honor of the members of the Musical Association of San Francisco took place at the Palace Hotel on Thursday evening, April 2d. Since the event is complimentary and social in its nature there is no occasion for detailed criticism. Suffice it to say that the program was "popular" in nature and contained compositions heard at some of the "Pop" concerts. There were about eight hundred prominent music patrons in attendance who enjoyed the program from beginning to end. Louis Persinger came in for a share of the honors of the evening by giving an exceptionally delightful reading of the violin solo in Saint-Saens' Deluge while Joseph Clokey, a California composer of exceptional merit, who composed the Ballet Suite presented on this occasion, was given a hearty welcome.

This suite, by the way, which received its first performance at the Popular Concert of March 29th at the Curran Theatre, proved
(Continued on page 13, Col. 3)

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AS MIGNON



EDITORIAL DISCUSSION

JERITZA NO CONCERT SINGER

As a rule we do not devote editorial space to the review of a concert. But in the case of Maria Jeritza there is a problem involved that affects the progress of music in America to an extent that justifies editorial attention. Certain Eastern managers are so possessed with the greed of earning a few dollars that they invariably place personal avarice above furthering the interests of the people. They advertise an artist to such an extent that the public actually believes him or her to be one of the greatest of the world, and then when listening finally to such artist most people are afraid to express an honest opinion and many actually believe him to be efficient, because they want him to "come up to the brag."

The writer was never so disappointed as when he listened to Jeritza last month. Barring a magnetic and striking personality and a naturally beautiful voice, there was hardly anything to justify this artist to appear before the American musical public as a concert singer. She is in no sense whatever a concert artist. In the first place her program was no concert program. Secondly, her art is entirely "operatic" and in no way conformant to the severe demands of concert work. Let us go into particulars. She possesses the very bad habit of forcing her high tones and failing to use the "mask" as a resonator; that is to say she sings with an open throat even in pianissimo passages. This results in frequent deviations from the true pitch.

In contrast to the volume she obtains by forcing her high tones, her middle and low tones become singularly

weak in volume and compass. At times it is almost impossible to hear her low tones. This is certainly peculiar, to say the least, when applied to a dramatic soprano. Furthermore the forcing of the high tones occasionally results in a vibrato, which is one of the worst features of concert singing. She succeeds in impressing some people with the idea that she "covers" her tones by singing pianissimo with an "open throat," that is to say by throwing the tone back instead of forward, and herein she achieves one of her most telling effects.

Jeritza is one of the few great artists who employ the faultiest diction we have ever listened to. Even her German is marred by dialectic impurities. Being Viennese, she employs a very broad German. Her French and English is equally deficient with dialectic faults which are out of harmony with a musical interpretation. There are many foreigners, for instance, whose dialect in English is noticeable, but does not mar the musical character of the enunciation. Mme. Jeritza loses all the beauty usually observed in diction. She breathes in the middle of a sentence, at times even in the middle of a word. She emphasizes unimportant words and glosses over important ones. Occasionally she swallows whole syllables and words, thus making her diction indistinct.

At times she takes liberties entirely at variance with the purpose of a composition. Take, for instance, Mrs. Beach's Year's at the Spring. We have here the word Heav'n which is to be sung in one tone. Jeritza changes it into Hea-ven, singing two tones. This may seem insignificant to superficial

people, but technically it is entirely wrong. Then she pronounced the word "world" as "wairld." If she had pronounced it as "wird" it would not have been so bad. This holds good of her German and French as well as English.

It would be difficult to imagine a worse interpretation of Elsa's Dream than Jeritza gave us. There was lacking the proper emphasis of deep sentiments; there was absent that distinct and clear enunciation which this song, above all others, demands. Indeed Mme. Jeritza's singing is entirely lacking in that depth of sentiment and warmth of temperament which a concert program is so badly in need of. Like her taste in dress, when trying to match a yellow gown to blond hair, her taste in singing is very much the same. It is possible that in opera much of these technical details are lost, but in concert they certainly stand out like a boil on the neck.

Mme. Jeritza was best in the simple English ballads she sang, and the judgment of the public was evident, for here she received the only true enthusiastic applause during the entire concert. But these English ballads have elicited enthusiasm by less advertised singers than Jeritza, especially Liza Lehmann's The Cuckoo. The words themselves, as a rule, obtain this effect. We can imagine that with her striking appearance, her naturally powerful voice, especially in the upper tones, and her eccentric deportment will gain her recognition in the operatic field, but as a concert singer Jeritza, according to the writer's humble opinion, certainly lacks the essentials justifying her to be regarded as a great artist.

THE GREAT MUSIC FESTIVAL

Everything in Readiness for One of the Most Imposing National Musical Events of the Season—Great Wagner Program Latest Addition

With the arrival here of four world-famous singers, who have been engaged as soloists for San Francisco's second Spring Music Festival, which opens next Saturday night, April 18th, final rehearsals for the greatest musical event of the year in the West will be held this week. The soloists are Madame Helen Stanley, soprano of the Metropolitan and Chicago Civic Opera companies; Madame Charles Cahier, contralto, recently a guest artist with the Metropolitan Opera; Rudolf Laubenthal, Metropolitan Opera tenor, and Alexander Kipnis, baritone of the Chicago Civic Opera Company.

The program for the Spring Music Festival will be the most elaborate ever given in this part of America. A magnificent production of Verdi's famous Manzoni Requiem will be the opening feature next Saturday evening, with the enlarged San Francisco Symphony Orchestra, a great chorus of more than 600 voices and all four soloists

participating. On Tuesday night, April 21st, there will be a Wagner program, including the first act of Die Walkure and the Tannhauser March, in addition to a comprehensive program of solos, duets and concerted numbers.

A triple program is billed for Thursday evening, April 23d, with Schumann's brilliant Pilgrimage of the Rose, Poem de L'Extase by Scriabine and Rimsky-Korsakow's Russian Easter Overture. For the closing concert on Saturday night, April 25th, Director Alfred Hertz has selected Mahler's Resurrection Symphony, which scored a sensational success at the first Spring Music Festival last year, and the beautiful Rhapsodie by Brahms.

The soloists will take part in two general rehearsals this week, with the symphony orchestra and the chorus. Both rehearsals will be held in the Civic Auditorium, the first on Thursday evening and the second on Friday evening. In addition there will be combined rehearsals of orchestra and chorus on Monday and Wednesday evenings.

The four soloists have accepted invitations to attend a special music festival luncheon, to be given by the Downtown Association at the St. Francis Hotel, Thursday,

April 16th, and the luncheon guests will be afforded an advance opportunity to hear them sing. Supervisor J. Emmet Hayden, chairman of the Citizens' Festival Committee; A. W. Widenham, manager of the festival, and Chester W. Rosekrans, executive secretary, will be among the speakers. Various other organizations have pledged their support to the festival, and will hold special meetings during the week to enlist the active co-operation of their members.

The San Francisco Spring Music Festival is now recognized as the classic musical event of the West. It is purely a civic project, given under the auspices of the City of San Francisco and the San Francisco Musical Association, and the concerts are produced at great expense without thought of profit.

Harriet Murton, soprano, received well merited recognition at the California Theatre when she was soloist at the Sunday morning concert on April 5th. This young vocalist possesses a clear, ringing voice of fine range and sings with assurance and emotional warmth. Her number on this occasion was the Bell Song from Lakme and she sang with such spirit that the audience gave her an enthusiastic ovation.

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The London String Quartet appeared before an audience including more than one thousand music lovers at Scottish Rite Auditorium on Tuesday evening, April 7th. Throughout the evening there was a constant demonstration on the part of the audience that retained its deep interest in the organization's remarkable artistry from the beginning to the end of the program. In their reading of the Schubert Quartet in D minor, Messrs. James Levey, Thomas Petre, H. Waldo Warner and C. Warwick-Evans justified the high standing they enjoy among the world's leading chamber music organizations. They play with a precision, elegance of style and intellectuality of phrasing that only years of co-operation and an instinct for artistic sense of proportion is able to produce. Thereto must be added a natural and inborn musicianship and adaptability for the understanding of the classics. The Schubert work was one of those compositions that simply can not be interpreted satisfactorily unless these accomplishments prevail.

H. Waldo Warner's Fairy Suite, The Pixy Ring, belongs to the "progressive" school of composition. There are moments of delicious enchantment in this work and there are moments of puzzling technical bewilderment. There are passages of entrancing harmony and delicacy, and there are episodes of crashing dissonances of strange thematic grotesqueness. Possibly these changing kaleidoscopic-like moods form one of the specially attractive features of this work which was played in a manner impossible to improve upon.

Dvorak's famous Negro Quartet, Op. 96, was a worthy conclusion to an unforgettable program. The sensuous melodies, the haunting rhythms and the intensity of sentiment prevalent in this work were given an inexpressible charm through the London String Quartet's sympathetic interpretation. To this already delightful program was added as encores a Nocturne by Borodin and a Serenade by Handel, thus giving everyone

a full measure of the utmost musical enjoyment.

Rosa Ponselle's charming personality, graceful deportment and beautiful soprano voice were appreciated by a large audience at the Columbia Theatre last Sunday afternoon. Miss Ponselle is an admirable exponent of the lighter form of vocal literature and possesses a knack of transmitting her musical messages that never fails to add to her already gratifying popularity. Her diction is splendid, thus adding to the enjoyment of her pleasing vocal powers the satisfaction of understanding the sentiments which the composer has found inspiring. It is therefore not surprising that those who had the good fortune to hear her rewarded her with the enthusiasm of their appreciation and the magnitude of their ovations. She was generous in her response to demands for additional numbers and seemed delighted with the impression she created. She sang compositions by Verdi, Caccini, Paisiello, Schumann, Georges, Dvorak, Chopin, Scott and Rachmaninoff.

Stuart Ross proved a very sympathetic pianist who understood how to obtain those effects that enhance and round out the artistic ensemble of which the soloist is the foundation. In his piano solos Mr. Ross acquitted himself in a manner to reveal the artist of taste and the pianist endowed with ample technical and musicianly resources.

WOODWIND ENSEMBLE CONCERT

The Wind Instrument Ensemble of San Francisco, which created such an excellent impression at its first concert a short time ago, will give another one of its delightful programs at the Fairmont Hotel on Tuesday evening, April 28th. Those who heard these artists before will certainly be anxious to hear them again and enjoy their fine interpretations and their musicianly phrasing. Those who have not heard them may look forward to a delightful evening, one of those rare experiences that must be personally attended and which can not be described by others. If you are musical and really appreciative of fine performances, you will get a surprise and a musical entertainment such as is not often your privilege. The members of this ensemble are: C. Addimando, oboe; N. Zannini, clarinet; H. Benkmann, flute; E. Kbitschek, bassoon; C. E. Tryner, horn; assisted by Isabelle Arndt at the piano. The following interesting and unusual program will be presented:

Quintet—Op. 81, F major (G. Onslow), flute, oboe, clarinet, horn and bassoon; Trios—Les Petits Moulins a Vent (Couperin-Setaccioli) flute, oboe and bassoon, Aubade (de Wailly) flute, oboe and clarinet; Quintet—Op. 16, E flat major (Beethoven) oboe, clarinet, horn, bassoon and piano; Quartet—Entr'acte, Rosamunde (Schubert-Laurischkus), flute, oboe, clarinet and piano; Sextet—Perpetuum mobile, Op. 257 (Joh. Strauss), (arr. by Lulu J. Blumberg), flute, oboe, clarinet, horn, bassoon and piano; Sextet—Sextuor (Amedee Reuchsel), flute, oboe, clarinet, horn, bassoon and piano.

MABEL RIEGELMAN IN DEMAND

After her return from the Northwest, where Mabel Riegelman, on account of sudden sickness, was obliged to readjust her concert dates from this spring to next fall, the distinguished soprano filled an engagement in Santa Cruz with that brilliant success which has always characterized her concert and operatic appearances. She was in excellent voice and made such a splendid impression that upon her return to San Francisco she received a wire from the officers of the club before which she appeared offering her a re-engagement for next season. Mabel Riegelman is one of the few concert artists appearing on the Pacific Coast who is always welcome, no matter how often she may be engaged.

RESIDENT ARTISTS AT FESTIVAL

The Pacific Coast Musical Review takes great pleasure to call the attention of its readers to the fact that not less than eight resident artists are participating in the forthcoming Spring Music Festival, which will take place at the Exposition Auditorium on April 18th, 21st, 23d and 25th. The names of these artists are: Mrs. Lorna Lachmund, soprano; Miss Radiana Pazmore, contralto; Mrs. Eva Gruninger-Atkinson, mezzo-soprano; Mrs. Theresa Tumfuden, soprano; Mrs. Grace Henkel, soprano; Mrs. Lillian Birmingham, contralto, and Harold Dana, baritone. Every one of these artists possesses an excellent voice, has had considerable experience and is well qualified to sing in such distinguished company. Some of these artists have national reputations and some ought to have. If these artists had an opportunity to sing all year around most of them could qualify with the best known American artists of the day.

MASTERS FOR MASTER SCHOOL

Three famous artists, Felix Salmond, Josef Lhevinne and Cesar Thomson, now teaching at the Jouilliard Foundation in New York, will transfer their work to California this summer and award scholarships. Alice Seckels, manager, reports that students are following them here from various parts of the country. These masters come here under the auspices of the Master School of Musical Arts, directed by Lazar S. Samoiloff, to be held at the Fairmont Hotel.

Josef Lhevinne, famous Russian pianist, will open his work here May 11th, for five weeks. Cesar Thomson, distinguished Belgian violinist, one of the elect, will teach here June 15th to July 18th, for five weeks, and Felix Salmond, English 'cellist, who is one of the greatest artists on his chosen instrument, will hold classes in Chamber Music for violinists, pianists and 'cellists and also teach the 'cello for six weeks, July 13th to August 22d. His mastery bowing is attracting even violinists to his classes. Enthusiastic letters come from Western musicians who have been eager for work with these three great men.

William J. Henderson, distinguished critic of the New York Sun, will give six lectures which will be held in the evening at the Fairmont Hotel. In writing of his pleasure in coming here he says, "I have read some excellent musical criticisms from San Francisco and I shall hope to meet my distinguished colleagues." Mr. Henderson is noted for his keen wit and has none of the solemnity associated with solidity of learning. He is the author of over a dozen books.

Reservation for lesson periods or information may be secured from Alice Seckels, office room 139, Fairmont Hotel.

Lazar S. Samoiloff, director of the Master School of Musical Arts of California and voice pedagogue of national reputation, has been appointed one of the judges for the final competition to be held in Portland by the National Federation of Music Clubs. He leaves New York this week, stopping for lectures in New Orleans, Dallas and El Paso. After a few days in Los Angeles, he will arrive here to open his classes in voice at the Fairmont Hotel on Monday, April 27th, continuing for seven weeks. Alice Seckels, manager of the Master School of Musical Arts of California, has enrolled artists from various parts of the country and is now enrolling them for the Los Angeles period of Mr. Samoiloff's teaching, since practically all his periods are now reserved here.

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PRIZE WINNERS IN CONTEST

The winners in the Preliminary Contest of the California Federation of Music Clubs, held at Sorosis Hall, March 28th, were as follows: Piano—Miss Helen Eugenia Merchant, 2541 Regent street, Berkeley; judges, John C. Manning, Miss Ellen Edwards, Miss Olga Block Barrett. Voice—Mrs. Reuben Walgren, 33 Garfield avenue, San Jose, and H. Victor Vogel, 220 Golden Gate avenue, San Francisco; judges, Alvinia Heuer Willson, Mrs. Lena Carroll Nicholson, Alfred Hurtgen.

The Musicians' Club of San Francisco, of which William Edwin Chamberlain is the energetic and enterprising president, gave another of its unique and interesting dinners at one of the excellent culinary retreats in "Latin Town." Dr. H. J. Stewart of San Diego, one of the founders and ex-presidents of the club, and Earl Towner of San Jose, who recently made such an excellent impression as leader of the festival chorus at the Saratoga Blossom Festival, where his own cantate was triumphantly received, were guests of honor. Sigmund Beel, violin; Nathan Firestone, viola, and Raymond White, pianist, played a number of seventeenth and eighteenth century classics, which proved their artistry and musicianship as well as the beauty of these old works which are so rarely heard. The members expressed their gratitude and appreciation for the artistry of these matchless ensemble players by an enthusiasm that was worthy of the performance.

WARFIELD THEATRE

The inimitable Buster Keaton—Buster of the frozen-stare, who scored such a tremendous hit last fall in *The Navigator*, comes again to Loew's Warfield in his newest Metro-Goldwyn picture, *7 Chances*, starting next Saturday.

Seven Chances was written by Roi Cooper Megrue for David Belasco and this genius of stage production presented it for an entire season in New York before selling the screen rights to Buster. According to reports, Buster will evidently be seen hereafter in many film versions of stage comedies, for this one is said to have been transformed into the funniest vehicle he has yet had.

The management is trying to complete bookings for a new film sensation in conjunction with the showing of *7 Chances*, and if these plans are successful, the audience next week will also have the opportunity of viewing for the first time *The Wild Men and Beasts of Borneo*. This picture is the most complete ever made of this remote section of the yet barbaric world of the Southern Seas.

Fanchon and Marco and Lipschultz will provide ample stage entertainment in the way of good music and novel presentations.

Mrs. Carroll-Nicholson, the active and successful contralto and vocal teacher of Oakland, presented her pupil, Helen Gates Cochran, in a studio recital, 32 Loreta avenue, Piedmont, on Tuesday evening, April 14th. Miss Cochran exhibited a most appealing voice which she used with excep-

tional taste and understanding and with which she sang a program of exceptional artistic merit in a manner to bring out the values of the compositions with telling effect. It was an extensive and varied selection of works she interpreted in a manner which would tax the resources of the most experienced artist. Mildred Hahmann Turner did the honors at the piano and acquitted herself with credit and artistic proficiency. The complete program was as follows: *O del mio amato ben* (Donaudy), *Stizzoso mio stizzoso* (Pergolesi), *Aria—Vissi d'arte* (from *La Tosca*) (Puccini); *Prelude in B flat* (Bach), *Fantasie Impromptu* (Chopin), *Nocturne, C sharp minor* (Chopin); *Zweinung, Traum durch die Dammung*, *Allerseelen* (R. Strauss), *Aria—Elsa's Dream* (Lohengrin) (Wagner); *Troika—Sleigh Ride* (Tschaiakowsky), *Feuillet d'Album* (Saint-Saens), *Rigaudon* (MacDowell); *Amy's Song* (from *Shanewis*) (Cadman), *The Morning Wind* (Branscombe), *A Memory* (Fairchild), *Longing* (La Forge), *Love's a Merchant* (Carew).

Victor Lichtenstein concluded a series of exceptionally instructive lectures on the symphony programs of the season at Sorosis Hall on Friday noon, April 3d. A number of symphony lovers enjoyed these events thoroughly and Mr. Lichtenstein has the satisfaction to know that he has added to the pleasure of his listeners by his illuminating explanations. At every lecture there was a pianist to illustrate the important themes and Mr. Lichtenstein's magnetic and interest-riveting mode of delivery added much to the success of these events. It is to be hoped that he will again be prevailed upon to give these lectures next season.

MRS. WILLARD BATCHELDER DEAD

The numerous friends and admirers of Mrs. Willard Batchelder, one of San Francisco's most efficient and best equipped pianists and accompanists, died suddenly at her home early this month. Her demise proved a shock to those who knew her, as no one realized that she had been sick, and among those who came in artistic association with her, she will prove an irreparable loss. Mrs. Batchelder's inherent kindness and patience was well known to many music lovers and students, and her natural musicianly instinct helped many a debutante or beginner over the first steps of an artistic career. She had that rare instinct which accentuated the natural skill of the soloist. In her untimely death the community loses a fine musician and a splendid woman. We sympathize with her bereaved husband, Willard Batchelder, to whom she was an invaluable companion and associate.

Reinald Werrenrath will sing here on Monday evening, April 20th, at Scottish Rite Hall, under management of the Elwyn Concert Bureau. Werrenrath has not only been successful in America but in London as well. He made his debut there June 3, 1920, and gave his second recital a fortnight later with such success that he returned to London next season for two more recitals in Wigmore Hall. He appeared there again June 3, 1924, and in Paris, June 10th, besides giving a concert in Copenhagen, winning instant recognition from the Danish critics.

Werrenrath's art is sane, wholesome and healthy. There is a virility about all that he does which strikes a responsive chord in the hearts of his hearers. To be tender, without lapsing into mawkish sentimentality, to be forceful without vulgarity, to be humorous without clowning; always to uphold the dignity of the most beautiful of the arts—in these qualities Reinald Werrenrath has no peers.

Werrenrath will sing at San Rafael, Wednesday evening, April 22d, at Dominican College.

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ELWYN ARTIST SERIES

In inaugurating a subscription course of ten concerts at the Exposition Auditorium for the season 1925-26 at an extremely low rate to season purchasers, the Wolfsohn Musical Bureau, through agency of the Elwyn Concert Bureau, makes no claim whatever to anything in the way of uplift or philanthropy. The idea is based on the axiom of present-day business, which proves that the arrangement for quantity attendance makes possible a reduction in cost to the season ticket purchaser. The Exposition Auditorium, where the course is to be held, has a seating capacity which will enable the Elwyn Concert Bureau to put on these concerts at a rate per concert on the season plan lower than any concert price scale heretofore known in San Francisco.

While this "course" plan is in no way a philanthropic proposition, the benefits accruing to the public are readily seen. Briefly, it means that where a great portion of the music-loving public has not been able to attend concerts in the past by reason of necessarily high admission charges, it will now be able on this season plan to attend the best concerts at little, if any, more than popular prices prevailing at most of the movies.

The possible objection regarding the size of the Exposition Auditorium is removed by reason of the plan to use the newly installed electric curtains which cut off the balcony back of the aisle, thereby reducing the size of the auditorium and improving the acoustics. The steady string of reservations for this series indicates that it will prove as successful here as similar series already inaugurated by the Wolfsohn Bureau in New York, Boston, Philadelphia, Washington, Chicago and other cities. The real value of the "course" is apparent in the full roster of artists which have been engaged for this series. It includes: Josef Hofmann, Edward Johnson, Margaret Matzenauer, Cecilia Hansen, Thamar Karsavina, Maria Kurenke, Vincente Ballester, Toscha Seidel, Hulda Lashanska and Felix Salmond in joint recital, and Olga Samaroff with London String Quartet in joint recital.

RETAINED FOR NEXT ISSUE

Several important events await the publication of our next issue before we can express our views on their merit. Among these are: The beautiful Pageant of Youth, which took place on April 1st, 2d, 3d and 4th, an excellent presentation of Audrin's La Poupée at the French Theatre, and the second April program of the Pacific Musical Society. With this issue we have caught up with the accumulated material and will be able to be more up-to-date and include more Pacific Coast, Eastern and foreign news. We will also make an announcement that will prove a pleasant surprise to our readers.

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Music Club News

On Thursday evening, March 19th, the San Francisco Musical Club made a temporary innovation in its regular plans by giving an evening instead of a morning concert. This was done to please the husbands, brothers and other "male appurtenances" of the members. The program was in the form of a costume recital with straight concert numbers intermingled. The feature of the program was Rachmaninoff's Sonata for cello and piano interpreted by Willem Dehe and Cecil Hollis Stone. It is a work rarely heard, no doubt because of its numerous technical difficulties and its severity of treatment. It is not, like other Rachmaninoff compositions, rich in melodic invention, but confines itself principally to serious themes developed in intellectual rather than emotional mood. Both Mr. Dehe and Mrs. Stone succeeded in obtaining from the work every particle of musicianly depth and elegance that it contains. It was a really splendid and scholarly performance.

Marion Frazer interpreted MacDowell's Sonata Tragica and Chopin compositions. She was at her best on this occasion. Her firm touch, her brilliant technique and her depth of artistic comprehension asserted themselves throughout her performance. She proved one of the outstanding artists of the evening. Miriam Sellender aroused much enthusiasm by reason of her effective interpretation of Russian and Polish folk songs, which she sang with convincing spirit and national significance. Eloise Baylor Smith charmed her hearers with a group of French songs interpreted with taste and piquancy, while Ellen Page Pressley showed her vocal and emotional faculties to their best advantage in a group of California songs arranged by Gertrude Ross. Dr. Frederick S. Warford sang a group of Indian songs with vitality and unction. Mrs. Horatio F. Stoll and Mrs. Cecil Hollis Stone played the accompaniments with exceptional finesse.

The Allied Arts Club, under the chairmanship of Mrs. Robert S. Alexander, music chairman of the club, gave a very interesting, colorful Oriental Tea on their last social day. Evelyn Biebesheimer, a talented young pianist, played the Rigoletto Paraphrase, by Liszt, beautifully. Frances Weiner, a child violinist of much promise, played Kreisler's Dance Orientale. The Oriental dance by Beatrice Olds was not only pictorial, but was executed with much skill and grace. Alice Justin Conover displayed a rich contralto voice in a group of songs of the Orient. Mrs. Edward R. Place, the president, surprised her members and many friends with a lovely dramatic-lyric voice, singing the aria from Madame Butterfly with fine understanding and dramatic intensity. She showed a well trained voice, with an abundance of warmth and color. Eva Walker Kirschner is a most intelligent accompaniste, and the club is to be congratulated upon having such an artist member.

Tamalpais Woman's Civic Center held its monthly meeting in the Stadium at Kentfield on Friday afternoon, March 20th. A most interesting program was arranged for this occasion and was presented by the following well-known artists: Dorothy Goodsell Camm, coloratura soprano; Edna Stratton Nies, violinist, and Audrey Beer Sorel, pianist and accompanist.

The Thursday Musical Club of San Rafael met at the home of Mrs. Almer Newhall on Thursday afternoon, March 26th, when an exceptionally fine program was presented by Emilie Lance, soprano, and Audrey Beer Sorel, solo pianist and accompanist.

Stanford Glee Club, Warren D. Allen, director, gave a concert at the Palace Hotel on Tuesday evening, March 10th. Among

the features of the program were duets sung in excellent manner by Misses Florence and Agnes McEachran, soprano and mezzo soprano, respectively, who recently arrived from Spokane and who delighted their hearers with their finished and artistic ensemble singing. The Stanford Glee Club, under Mr. Allen's direction, has attained a worthy position among serious musical organizations and on this occasion again acquitted itself with honor, interpreting a program of exceptionally high-grade choral numbers. Among the composers represented were: Coleridge Taylor, Orlando di Lasso, Palestrina, Mayer-Helmund, Becker, Saint-Saens, Wilfred Sanderson, Charles Wakefield Cadman, Clarence Dickenson, Paul Bliss, Cesar Franck and John Sebastian Bach. Surely this is a worthy array. Mr. Allen and the Glee Club deserve to be congratulated upon the character of their programs and the manner in which they are interpreted.

The Senza Ritmo Club of Oakland gave the following enjoyable program at the Professional Women's Club, 1608 Webster street, Oakland, on Wednesday evening, March 18th: Piano, Waltz in E (Moszkowski), Mildred Randolph; soprano, (a) The Snow-drop, (Gretchaninoff), (b) Oh! Cease Thy Singing, Maiden Fair (Rachmaninoff), (c) Floods of Spring (Rachmaninoff), Miriam E. Sellander, Rachel Ward at the piano, violin obligato by Helen Hjelte; violin, Chaconne (Vitali-Auer), Helen Hjelte, Grace Hjelte at the piano; duos for two pianos, (a) Passepied (Vuillemin), (b) Le Matin (Chaminade), Rachel Ward at the piano. Intermission. Contralto, (a) Gesang Weyla's, (b) Maufallen Spruchlein, (c) Er Ist's (Wolf), Virginia Treadwell, Joyce Barthelson at the piano; duos for two violins, (a) Tarantella, (b) Selected, (c) Marche Triomphale (Drdla), Josephine Holub and Alice Endriss, Joyce Barthelson at the piano; piano, (a) Seguidilla, (b) Cadiz (Albeniz), (c) Allegro Appassionata (Saint-Saens), Eva Garcia; trio, Invitation to the Dance (Weber), Arion Trio, Joseph Holub, violin, Margaret Avery, 'cello, Joyce Barthelson, piano.

The Allied Arts Club gave a specially interesting musical program on Wednesday afternoon, March 18th, which was devoted to women composers. A biography of Mrs. H. H. A. Beach was read as introduction. Mrs. Robert S. Alexander sang The Cry of Rachel, by Mrs. Beach. After a reading of the biography of Mary Turner Salter, Ruth Meredith interpreted a piano composition by that composer, and Mrs. Edward R. Place sang The Pine Tree and Come to the Garden, Love, also by Mrs. Salter.

The Musicians' Club of San Francisco has undertaken to espouse the cause of the resident composer by unanimously passing a resolution, presented through the influence of Victor Lichtenstein, and the purpose of which is to encourage the composition of high class music by resident composers. Edwin Chamberlain, president of the Musicians' Club, appointed a committee to examine manuscripts submitted by those eager to have their works adequately presented before connoisseurs. The committee consists of Albert Elkus, Nathan Firestone, Redfern Mason and Victor Lichtenstein. The club agrees to give the work as early a reading as possible after the same has been favorably recommended by the committee. While the object of the club is to specially recognize the merit of resident composers, occasionally other works, specially those of earlier periods that are rarely heard in concerts, will be presented.

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BRUNSWICK RECORD

The Manning School of Music presented six of its more advanced piano students at a recital in Sorosis Club Hall on Friday evening, March 27th. A large audience that almost filled the cozy auditorium bestowed upon the talented and well trained young pianists the full measure of its approval. Both in the ensemble number that started the program as well as during the rendition of the solos that followed, the pupils gave evidences of adaptability and assurance. Their playing was specially notable because of the softness of touch, the poetic insight and the carefulness in technical expression. There was such uniformity of skill and talent that it would be unjust to select anyone as specially superior to another. Both Mr. Manning and the participants are entitled to credit for this enjoyable program: Septett, arranged for eight hands (Beethoven). Rae Stevens, Dolores Leonard, Dorothy Symonds and Marion Boyle; Prelude and Fugue in C minor (Bach); Fantasie, D minor (Mozart); Etude Japanesque (Poldini); Rae Stevens; Adagio from Op. 2, No. 1 (Beethoven); Arabesque and Clair de Lune (Debussy); Concert Etude (MacDowell); Dolores Leonard; Menuet, B minor (Schubert); On Wings of Song (Mendelssohn-Liszt); If I Were a Bird (Henselt); Dorothy Symonds; Pres de la Mer (Arensky); Humoresque (Tschaikowsky); Marion Boyle; Three Etudes from Ops. 10 and 25 (Chopin); Harriet Seabright; Aufschwung (Schumann); Nocturne F sharp (Chopin); Waltz, E major (Moszkowski); Lionel Hurst; First Movement from A minor Concerto (Grieg); Dolores Leonard; Mr. Manning at second piano.

Charles Wakefield Cadman, with the Princess Tsianina, will return to California in May, and in answer to many requests, have arranged a special program for women's clubs and schools. This program features several of the traditional Indian songs in the native tongue and several groups of songs using the idealized Indian themes for which Cadman is famous, and for the interpretation of which Tsianina has been used as a model all over the country. Mr. Cadman will also play some of the new compositions which he has written this past year. It is one of the most interesting and novel programs that these two splendid artists have offered in the West and is sure to meet with wide appeal.

Miss Eva Garcia presented Miss Marian C. Gale in a piano recital at Ebell Club Hall in Oakland on Saturday evening, March 28th. The young pianist delighted a large audience with her excellent style and her unquestionable technical proficiency. She exhibited a certain element of poetic instinct that manifested itself specially in the Grieg and Chopin compositions. The complete program was as follows: Sonata, Op. 7 (Grieg); Miss Gale; Waltz, C sharp minor (Chopin); Nocturne, F sharp major (Chopin); The Fountain (Doublet); Miss Gale; A la Hongroise (Howser); The Rosary (Nevin-Kreiser); Snake Dance (Burleigh); Mr. Garcia; Arabesque (Debussy); The White Peacock (Griffes); Serenade (Rachmaninoff); Waltz Chromatique (Godard); Miss Gale.

Studio News

Knight-Piner Students' Recital—The following successful students' recital was given at the Knight-Piner studios on Saturday, February 7th: Humoresque (Dvorak), two pianos: Rose Jurass, Emilie Jurass; (a) O Sole Mio (Capua), Mark Posa; Villanelle (Acqua), Lucile Philips Kemp; Poem (MacDowell), Madelyn Putnam; (a) The World Is Waiting (Seitz), (b) Sunrise and You (Penn), Arthur Barthold; Dance of Death (Saint-Saens), Rose Jurass, Emilie Jurass; Bells of the Sea (Solman), Elliot Murphy; Vocal Duet (Selected), Lucile Philips Kemp and Gwendolyn Philips; Valse Chromatique (Godard), Emilie Jurass; (a) Song of Songs (Moya), (b) Lassie O'Mine (C. Wolt), Arthur Toft; Down in the Forest (Ronald), Lucile Philips Kemp; Rhapsodie Espana (Chabrier), Rose Jurass and Emilie Jurass.

Wm. J. McCoy, one of California's most prominent teachers and composers, presented two unusually well prepared and accomplished pianists at his third Fortnightly Studio recital on Thursday evening, February 26th. These two gifted students were Maurine Boone and Pencilla Smith, and they presented the following program: Toccato, arranged from Clavichord by Bauer, Sonata, G minor (Schumann); Two Etudes, C minor, C sharp minor (Chopin); Barcarolle, A minor (Rubinstein); Maurine Boone; Fantasie, C minor (Mozart); Nocturne, C minor (Chopin); The Sea (Palmgren); Galliwogs Cake Walk (Debussy); Pencilla Smith.

Irving Krick, gifted young pianist, entertained with a number of piano solos for the Berkeley Exchange Club on Tuesday, February 17th. He also delighted listeners in on the Community Chest program over KLX of the Oakland Tribune, under the direction of Zanette W. Potter. Young Krick is a member of the Freshman Glee Club of the University of California and the Tau Kappa Epsilon Fraternity.

Jack Murphy, a very gifted violin student of Otto Rauhut, created an excellent impression at a recent concert of the Pacific Musical Society's Junior Auxiliary. He possesses a fine tone and plays with spirit and intelligence.

ARTHUR HUBBARD ON COAST

Interest centers in the announcement that Arthur J. Hubbard, the well-known vocal teacher of Boston, will return to Los Angeles to teach this summer. This is to be his third season in Los Angeles and a large following will welcome his return. In addition to the large number of well-known singers and teachers in all parts of the country, Mr. Hubbard has two great artists in this country who have received all of their vocal training from him and who show the results of his famous method: Roland Hayes, the negro singer, and Charles Hackett, tenor, who has been acclaimed both in the operatic field and on the concert stage. His son, Vincent V. Hubbard of Boston and New York, who is also a teacher of voice, will accompany Mr. Hubbard west and will be associated with him in his work this year.

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Lorraine Ewing, pianist, was hostess to her young lady pupils recently at a delightful musical evening at her studio on Ashbury street. The following program was presented: Arabesque No. 2 (Debussy), Valse Triste (Sibelius), Jean Le Gallee; Ima Ricksha (Cecil Cowles), Gondoliera (Neim), Dorothy Reilly; duets, Spanish Dances, Nos. 1, 2 and 3 (Moszkowski), Sara Levy and Jean Le Gallee; Venetian Love Song (Nevin), Liesbesfreud (Kreisler), Berdenette Austin; Rigaudon (MacDowell), Country Gardens (Percy Grainger), Sara Levy; Romance (Rubinstein), Nocturne F major (Chopin), Valse Brillante, A flat major (Chopin), Lorraine Ewing. Others present and enjoying the program were: Misses Helen Campbell, Miriam Crane, Hahir and Mmes. Naomi Wheeler and Genevieve Trengove. A lovely supper was served and added to the pleasure of the evening.

Jean Le Gallee and Sara Levy, talented piano pupils of Lorraine Ewing, appeared before the second auxiliary of the Pacific Musical Society on Saturday afternoon, March 21st, at the Fairmont Hotel. Their numbers were rendered in a most artistic manner. Three duets, Spanish Dances by Moszkowski, played by Miss Levy and Miss Le Gallee, added to the enjoyment of the afternoon. Miss Le Gallee recently played over KGO. Her numbers were: Scotch Poem (MacDowell), Arabesque No. 2 (Debussy), Polish Dance (Scharwenka).

The Pacific Coast Musical Review has a greater circulation in California and gives you more value for the money spent for subscription, than any music journal circulated in the Pacific West.

Musical Gossip

Dr. H. J. Stewart's impressive oratorio, The Hound of Heaven, which made such a lasting impression when given in the Exposition Auditorium of this city last year, was given in San Diego early in March by the San Diego Choral Society and the Cadman Club of that city, under the virile direction of Nino Marcelli with equal success. The soloists were: Flora Herzinger, soprano; Inez Anderson, contralto; Charles Bulotti, tenor; Harrison Palmer, basso. Royal Brown presided at the organ. On this occasion Dr. Stewart was presented with the Bispham Memorial Medal by the American Opera Society of New York City through Austin Adams, who said among other well merited complimentary things, that Dr. Stewart's music had a fundamental grasp "on one of the most fundamental poems given to the world, a poem free from dogma and greed."

Bruno David Ussher, the erudite critic of the Los Angeles Express, wrote a four-column-wide review in the San Diego Union of March 10th regarding this work which he introduced with the following remarks:

"That deeply moving romance of the soul, Francis Thompson's poem, The Hound of Heaven, emphasized happily in musical form by Dr. Humphrey J. Stewart, swayed a large audience last evening at Spreckels Theatre. Sung by the San Diego Oratorio Society, under the baton of Nino Marcelli, this new "comedia divina" found then its first performance here, and one hopes not its last. At least the reception given to the oratorio and its composer, Dr. Stewart, widely admired organist of this city, and more yet, the inherent qualities of the opus, well warrant future presentations."

By the way, speaking of Dr. Stewart reminds us that some time ago a beautiful cantata of his was presented with unquestionable artistic success by a large chorus and able soloists at the Palace of the Legion of Honor. The writer was sorry not to have been able to be present on account of difficulties to first reach the place, and second, being unable to get near enough to hear. However, everyone we spoke to and who understands such work was enthusiastic with praise regarding both composition and performance. Miss Estelle Carpenter, musical director of San Francisco's schools, organized and rehearsed the chorus.



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Carol Weston, well known California violinist, recently scored an artistic triumph as soloist with the Honolulu Symphony Orchestra, under the direction of Alf Hurum. The Honolulu Star-Bulletin said of Miss Weston: "The audience was charmed by the soloist, Carol Weston, in the romance and allegro con fuoco of Weinawski's Second Concerto. Miss Weston approaches the composition with a big vision. She has a large sweep and an abandon to the mood of her theme that is at times careless of detail; she plays with a fire of personality that draws a warm response. The thinness of the tonal support given the soloist at the opening only brought out her quality the more. Miss Weston has a warm though not powerful tone; her technique is of the solid sort that does not need to rely overmuch on spectacular tricks of style; one likes her sincerity and depth."

Marie Hughes Macquarrie, the well known California harpist and her ensemble were playing the second "Hold Over Week" at the New York Hippodrome, March 16th to 23d, and it is certainly an enviable engagement. The organization, together with their director, are making a decidedly exceptional impression as they also did at the Capitol Theatre where they made their debut six weeks before. They have appeared in the largest picture theatres in Pittsburgh, Philadelphia, Washington and Buffalo since then. Evidently Mrs. Macquarrie has worked very hard to achieve this success for her ensemble, and judging from press notices they are obtaining artistic recognition. Six charming New York girls, all splendid harpists, form the personnel of the ensemble. The Morning Telegraph of March 10th had this to say of the act:

Elfin Harps of Fairyland

"An unusual—almost unique act for vaudeville—is Orlando's presentation of Marie Macquarrie's Harpland Fantasie, a sextette of grand harps played by handsome young girls of much skill and led by Miss Macquarrie herself. In solos with harp accompaniments is Margaret McKee, the lovely California girl, who not only sings like a canary, but has the same gorgeous 'complexion.' This act is staged in the full splendor of Hippodrome style and proved a distinct success with the audiences."

Earl Toner, the justly successful California composer and choral director, had charge of the music of the Saratoga Blossom Festival, and judging from press comments as well as the enthusiastic expressions of the thousands that attended, the festival was

SCHUMANN-HEINK

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an unqualified success. Among the features was a cantata by Mr. Towner entitled, *The Promise of Spring*, which was sung both on Saturday and Sunday afternoons, March 21st and 22d, by two hundred voices and an orchestra of fifty under the skillful direction of Mr. Towner. It proved to be a very ingenious work, excellently scored and rich in melodic invention. Charles Bulotti, tenor, and Mrs. Shirley R. Shaw, soprano, sang solos in a manner revealing their excellent voices and fine taste in shading. On Sunday afternoon twenty thousand people attended the festival.

Margaret Tilly, the brilliant pianist, who appeared in two concerts under the management of the Elwyn Concert Bureau in San Francisco during this season, and with unqualified success, recently gave a recital in Chico and the following extracts are evidences of the excellent impression made by Miss Tilly on that occasion:

Chico Record—Last night Miss Tilly, under the auspices of the Chico Art Club, presented a remarkable program. Each interpretation was a thing apart, and each was marvelously executed. The artist played Chopin and Beethoven with charming interpretation, and equally beautifully was the rendering of the compositions of the modern composers. * * * She plays like a man, and to hear her is to know how a piano should be made to speak.

Chico Enterprise—To be carried along to a greater appreciation of the music of the old masters and to be given a real insight into the art of modern composition were the experiences of those who heard Miss Tilly last evening. All that has been said about the art of the musician who has won high recognition at home and abroad was surely fulfilled in the rendition of favorite numbers from her extensive repertoire. The audience was charmed with the results of her skill in presenting the series of beautiful compositions and was filled with admiration for her interpretation of poetic thought, her appreciation of tone, the power of her touch, combined with such a gentle technique, qualities that greatly distinguished Miss Tilly's playing.

Guilio Minetti, who is now visiting in Italy, has been asked to play a new trio by his friend Commendatore Tedeschi, who is professor of harp at the Milan Conservatory. This trio, Mr. Minetti informs us, is an excellent work. The well-known California violinist has been lavishly entertained by a host of friends, including the American Consul General of Milan. He met Fernanda Pratt, who is in Milan coaching and who was unable to accept an offer from Gaetano Merola to sing with the San Francisco Grand Opera Company next fall, as she has planned to remain in Italy. Tarnia Orkomine, the brilliant young violinist, a pupil of Mr. Minetti's, is in Milan and her teacher has arranged for her to finish her studies in the Milan Conservatory. Miss Emily Hoag, another Minetti pupil from San Francisco, is in Milan with her mother, studying with her teacher until he returns to America.

Miss Minnie Marshall, who is writing interesting musical items in the Fresno Bee, one of the very best newspapers on the Pacific Coast, has been studying with Mr. and Mme. De Pasquali and has been doing musical work ever since she was a child.

Owing to illness, she had to interrupt her studies in New York and for the present is helping musical activities in the San Joaquin Valley by giving well merited encouragement in the columns of the influential Bee.

James H. Shearer, noted Scotch organist, and **Anne Strubie Shearer**, Canadian soprano, gave a joint organ and vocal recital in the Exposition Auditorium on Sunday evening, March 22d. The program contained compositions by Bach, Mozart, Hue, Bizet, Horatio Parker, William Byrd, Shearer, Hawes, Richard Strauss, Gounod and Easthope Martin. A large audience showed its appreciation by enthusiastic applause. The event was free to the public.

Giacomo Spadoni, assistant conductor of the Chicago Civic Opera Company, has ar-



rived in San Francisco to take charge of the preliminary rehearsals of the opera chorus. Spadoni has been associated with the San Francisco Opera Association since its first season, but heretofore has arrived only in time to participate in the final preparation. Rehearsals of the chorus are proceeding at the studio of Natale Carrosio, 525 Sutter street.

Edouard Deru, the distinguished Belgian violinist, repeated the delightful program which he, assisted by Olive Hyde and Arthur North, violinists, and Beatrice Anthony, pianist, presented in the Italian Room of the St. Francis Hotel a short time ago, at the San Francisco Conservatory of Music Recital Hall on Friday evening, March 20th. It is but natural that on this occasion the artistic character of the event was enhanced as a second performance usually is lacking in those inevitable signs of nervousness and strain that first performances, as a rule, present. Mr. Deru and Miss Anthony delighted their hearers with a very musically rendition of the Bach concerto in E major, while Mr. Deru, Mr. Nord and Miss Hyde again emphasized in even stronger fashion the beauties of the Vivaldi concerto for three violins. The balance of the program consisted of: Baal Shem, Three Pictures of

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Chassidic Life, by Bloch, Hebrew Melody by Achron, Berceuse by Faure and Variations on a Theme by Corelli by Tartini, arranged by Kreisler.

The Jenkins Music School of Oakland opened its spring season with an unusually enjoyable faculty concert on Friday evening, March 20th, at the new Oakland Club House. It would be difficult to find four better equipped artists to unite in a joint musical program than Miss Myra Palache, pianist; Miss Cora W. Jenkins, pianist; Samuel Savannah, violinist, and Arthur Weiss, cellist. It is therefore natural to record that the large and justly enthusiastic audience that assembled on this occasion gave vent to its pleasure with many manifestations of sincere appreciation. The writer would have been happy to be able to attend this affair, but unfortunately a number of important events on the San Francisco side of the bay made it impossible to comply with his wishes. The delightful program rendered on this occasion was as follows: Trio for piano, violin and cello, Op. 21 (Dvorak), Miss Cora W. Jenkins, Samuel Savannah, Dr. Arthur

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Weiss; violin solo, Sonate (Nardini), Mr. Savannah, Miss Jenkins at the piano; piano soli, (a) Sicilian Dance of the Sixteenth Century (Respighi), (b) Berceuse (Chopin), (c) Dans les Bois (Liszt), Miss Myra Palache; cello solo, Kol Midri (Max Bruch), Dr. Weiss, Miss Jenkins; trios, violin, cello and piano (a) Bouree (Bach), (b) Lento (Chaminade), (c) Slavic Dance (Dvorak).

Marion Ramon Wilson gave a vocal recital at Century Club Hall on Thursday evening, March 26th, and was enthusiastically applauded after every rendition of a number and after each group encores were asked for. As usual Miss Wilson presented one of the most difficult, representative and varied programs that any artist, known or unknown, ever dares to interpret. And she proved herself worthy of the courage of her convictions by interpreting this exceptionally extensive and difficult program by memory and without a hitch. Unlike most artists, we hear, Miss Wilson does not make the impression of being nervous, not even in the beginning, and nothing in vocal literature seems to be too difficult for her to attempt. If cordiality of attitude and enthusiasm of applause are indicative of the success of an artist, Miss Wilson surely scored a triumph on this occasion. The complete program was as follows: Sebben, Crudele (Antonio Caldara), Chi vuol la Zingarella (Giovanni Paisiello), Il segreto per esser felice, from the opera Lucrezia Borgia (Donizetti), Pauvre Dame Marguerite, from the opera La Dame Blanche (Boieldieu), "Ahl mon fils!" from the opera Le Prophete (Meyerbeer); (a) Aufenthalt (Schubert), (b) Liebestreu (Brahms), (c) Es blin't der Tau (Rubinstein); (a) Mandoline (Debussy), (b) Le Chevalier Belle-Etoile (Holmes); (a) The Captive (Gretchaninoff), (b) Nocturne (Balakireff); (a) I Fear You, Merry Maiden (words by Regina E. Wilson) (Clare Harrington); (a) Lament (Egyptian song from Ben Hur) (Chadwick), (b) O Golden Sun (Grace Adele Freeby), (c) Li'l Black Rose (David Guion), (d) Leezie Lindsay (old Scottish ballad).

George Stewart McManus played the ac-

companiments with that finished style and that thoroughly pianistic refinement for which he has become so justly noted.

MUSIC AT DOMINICAN COLLEGE

Marguerite Melville Liszniewska, one of the celebrated artists who has achieved brilliant triumphs in the musical capitals of Europe and who is at present on the Master Faculty of the Cincinnati Conservatory of Music, having been invited to join the faculty while she was in London in 1919, will have a five weeks' Master Class at the School of Music, Dominican College, San Rafael, beginning June 22d, under the management of Alice Metcalf.

The fact that Mme. Liszniewska has practically the whole of the standard piano literature at her finger ends, makes it possible for her to demonstrate each passage and owing to her long experience as favorite assistant to the world-famous master, Theodore Leschetitzky of Vienna, she is able to discover immediately what is wrong with a



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pupil's playing and to show the means of correcting it. Mme. Liszniewska's criticism is not destructive but constructive and many are the letters she has received from those whose problems she solved, after they had struggled years with inadequate technic.

Mme. Liszniewska was guest artist last year at the Hollywood Bowl and will be heard again this season, when she will play the Ysaye Concerto with orchestra under Fritz Reiner.

The San Francisco Music Teachers' Association held its regular monthly meeting on Monday evening, March 30th, at the home of Mrs. E. E. Young, 22 Presidio Terrace. After a short business meeting, principally devoted to preparatory plans for the impending annual convention of the California Music Teachers' Association, a charming program was presented by Mrs. Lillian Birmingham, contralto; Allan Wilson, tenor; John C. Manning, pianist, and Mrs. E. E. Young, accompanist.

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YEATMAN GRIFFITH ARTISTS

Artists from the Yeatman Griffith studio, who appeared in the concert given at the De Witt Clinton Hall on March 1st, were: Florence Balmanno, contralto, who recently won the alto prize in Philadelphia in the Eisteddfod Contest in competition with many other singers, and Marguerite Cobbe, prima donna coloratura soprano, who sang the role of Gilda in Rigoletto this season with the Manhattan Opera Company.

Miss Balmanno, whose voice is notable for its smooth production, soaring breadth of tone and richness of quality, sang for her opening number Oh, My Heart Is Weary from Nadeshda, the song which won for her the Eisteddfod Contest. In this, as in The Bitterness of Love (Dunn), Arise, O Sun (Day) and the La Forge and Gretchaninoff numbers, the beauty and power of her voice were organ-like in effect. The timbre and general character of the voice indicate an equipment well suited to the interpretation of contralto roles in oratoria.

Marguerite Cobbe is well named "prima donna coloratura" for the showers of her crystal clear notes have in them the freshness of youth and the skill of a seasoned technic. Her program and interpretation have in them a variety so often lacking in the coloratura concert singer. Added to a lovely voice is the charm of a gracious presence. Her numbers were the brilliant Una Voca Poco Fa (Rossini), Air du Rossignol (Saint-Saens) and The Fairy Pipers (Brewer), and other charming French numbers.

Both artists were enthusiastically received and responded to many encores. Miss Imogene Peay was a delightful and sympathetic accompanist.



IMPENDING MUSICAL EVENTS



OPPENHEIMER ATTRACTIONS

Tito Schipa's two San Francisco recitals this season, which are to be given in the Columbia Theatre next Sunday afternoon (April 19th), and the Sunday afternoon following (April 26th), will bring the great tenor to his thousands of admirers here in the finest vocal condition of his career. Schipa, since the close of the Chicago Opera season, has been concertizing through the East and the most critical of the reviewers in the larger music centers are enthusiastically acclaiming him and accrediting his vocal powers as being more convincing and impressive than ever.

Two unusually prolific programs have been specially arranged by the young Italian for his San Francisco recitals, at which he will be assisted by the brilliant Spanish pianist, Jose Echaniz. English, French, German, Italian and Spanish songs and arias are included, as well as piano solos by Echaniz. The program for next Sunday, April 19th, is as follows: Sento nel core (Scarlatti), La Farfalletta (Anon), Manon—(Ah! fuyez, douce image) (Massenet), Scherzo (Chopin),



TITO SCHIPA

Whose Glorious Tenor Will Be Heard in Two Recitals at the Columbia Theatre on Sunday Afternoons, April 19th and 26th

Mr. Echaniz; La Plaine (Lagorgue), Clair de Lune (Faure), La Mandoline (Debussy); The Walnut Tree (Schumann), Sogno d'Amore (Liebestraume) (Liszt-Schipa), Panis Angelicus (Franck), Seguidillas (Albeniz), Viva Navarra (Larregla-Echaniz), Mr. Echaniz; La Jota (Falla), Mi Viejo Amor (Esparza-Oeto), Werther—(Ossian's Song) (Massenet).

On Sunday afternoon, April 26th, the following will be the offering: Non posso disperar (De Luca), Le Violette (Scarlatti), Don Juan (Mozart), Reflets dans l'eau (Debussy), Triana (Iberia) (Albeniz), Mr. Echaniz; Ninon, Ninon (Tosti), Aime-moi (Bemberg), Bonjour Suzon (Delibes); Rosalinda (Sanchez-Fuentes), Quiereme Mucho (Roig), Song of Cuba (Schipa), La Campanella (Liszt), Mr. Echaniz; If I Gave You a Rose (English), Gypsy Song (No. 2) (Dvorak), Arlesiana—(Lamento di Federico) (Cilea).

Schipa's recitals will undoubtedly be among the foremost musical events of the year and present indications assure that the Columbia will be filled to overflowing both Sundays. Tickets are now on sale at Sherman, Clay & Co., or can be secured at the theatre on concert days.

Frieda Hempel as Jenny Lind—The recent announcement that the distinguished recital and operatic soprano, Frieda Hempel, would

reproduce her famous Jenny Lind Concert in San Francisco's auditorium on Thursday night, April 30th, has brought to Manager Selby C. Oppenheimer hundreds of requests for blocks of tickets for the event from all parts of Northern California. Music lovers hereabouts have been reading with much interest of Hempel's series of triumphs in this her greatest work, and have long been eager to hear the great coloratura in this unusual program.

Jenny Lind was probably the most talked-of person in Europe, when P. T. Barnum, over seventy-five years ago, without having seen or heard her, persuaded her to make a tour of the United States. He risked his own fortune and all he could borrow on the venture. For one year he prepared the public, through the newspapers, for the reception of the great songstress and the thoroughness of that preparation has established Barnum as the most prolific advertiser of all time and through his unique methods Jenny Lind has become one of the traditions of this country.

She arrived in New York in September, 1850. The steamer Atlantic that brought her to this country was saluted at Sandy Hook and more than 40,000 people greeted the Swedish Nightingale at the pier. Triumphant archways marked her pathway, crowds surged around her and clamored to see her. Everywhere audiences fought like angry mobs to gain entrance to her recitals—people prominent in public life paid her great honors; mayors and governors presented their compliments in person and President Fillmore called on her and entertained her.

Frieda Hempel was chosen to impersonate

her illustrious predecessor at a historical centennial concert on October 6, 1920, in New York—chosen because of all singers of the time, her voice, her art and her personality most strikingly resembled those rare endowments of the early Queen of Song. Since then Frieda Hempel has given more Jenny Lind concerts in America than Jenny Lind herself gave. Hempel truly enacts Jenny Lind and re-lives with minute accuracy every detail of the great singer's programs.

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BIG PLANS FOR OPERA SEASON

New Stars and Operas Not Given at Previous Season Add Interest to Opera Association's Third and Greatest Season

Completed plans for San Francisco's third season of grand opera, to be given this fall, were announced yesterday by Gaetano Merola, director general of the local opera company. According to this announcement, from the standpoint of repertoire, artists and stage effects the third season will completely eclipse the achievements of the company's previous seasons. Different artists, different operas, new methods of production—all will give San Francisco a season of grand opera that promises to outrival any operatic treat that this city has ever enjoyed, it is said.

Among the new operas in the repertoire, not previously given by the San Francisco Opera Association, will be Verdi's masterpiece, *Aida*; Saint Saens' *Samson and Delila*; *Amore dei Tre Re* (*Love of the Three Kings*), the delightful romantic opera by Monte Mezzi; the popular operas, *Marta*, by Flotow, and *Rossini's Barber of Seville*; *Anima Allegra* (*Joyful Soul*), by Vittadini, and *Faust*. The performance of *Anima Allegra* will be the first in the United States, outside of New York City.

The only repeats from previous seasons will be *Manon*, one of the outstanding successes of last year, and *Tosca*, equally popular. There is a possibility of *Traviata* being repeated, giving the season a repertoire of ten operas. The announcement of both artists and operas follows close on the return of Merola from abroad and is in itself proof of the success that rewarded his search in the music capitals of Europe for the best artist-talent available. The sopranos will be headed by the incomparable Claudio Muzio, heard here last season in *Tosca* and *Andrea Chenier*; *Elvira de Hildago* and *Rosina Torri*.

For mezzo-soprano roles Merola will present *Margherita d'Alvarez* and *Irene Marlow*. The tenors will include *Tito Schipa*, whose singing last year of *Le Reve in Manon* is still lingering in San Francisco's ears; *Fernand Anseau*, *Antonio Cortis* and *Lodovico Oliviero*. Baritones and basses will be *Ricardo Stracciari*, *Marcel Journet*, *Cesare Formichi*, *Vittorio Trevisan* and *Antonio Nicolich*. Merola will again conduct, but this year will share this burden with three assistant conductors: *Pietro Cimini*, *Giacomo Spadoni* and *A. B. Lawrence*, all of Chicago Civic Opera Company.

Among the artists are many names known to San Francisco music lovers only by their triumphs elsewhere than in the West. *Anseau*, for instance, while one of the youngest of present day artists, has succeeded *Muratore* in the Chicago Civic Opera Company and has the distinction of being the only tenor to have taken the title role of *Gluck's Orpheus*. He is a Belgian by birth, is distinguished for his great versatility, singing with equal ease in French, Italian and German. He is at present singing at *Monte Carlo* and will later join *Muzio* in Paris for a joint appearance in several French and Italian operas.

Cortis is a Spanish tenor from Valencia and also a member of the Chicago Civic Opera Company. He has appeared in the principal cities of Europe and South America. *D'Alvarez* has appeared in San Francisco on the concert stage, but never in grand opera. *Journet* is a French bass who will make his first appearance in America, after an absence of ten years, at this third season of the San Francisco Opera Association. He sung for a number of years with the Metropolitan. He will come here direct from Paris. He is at present singing at *La Scala* in Milan. He will have the *Mephisto* role in *Faust* here.

For the scenic work on the season's productions Merola has engaged *Grandi*, the scenic director of *La Scala*, who will sail at the close of the present season in Milan for the United States, coming directly to San

Francisco to superintend the work here. With the artistry of *Grandi*, *Merola* promises productions of *Aida*, *Samson and Delila* and other operas in the company's repertoire that will go down in history as perhaps the greatest spectacles of beauty ever seen on the operatic stage here.

The ballet is to be a feature of this season. Under the direction of *Natale Corossio*, twenty-four dancing girls and a premier danseuse are to give interpretative numbers in the various operas that will add much to the beauty and grace of the performances.

The season will begin about the end of September and will include eight subscription performances and two Saturday night performances with perhaps one gala performance at the close of the season. *Merola* also has under consideration the giving of a special children's matinee. The operas will be given, as heretofore, in the Exposition Auditorium.

Merola to Include Los Angeles

The radiating influence of the movement fostered here by the San Francisco Opera Association is evidenced in an announcement this week by Gaetano Merola, director general of the San Francisco Opera Company, that he has arranged for a series of performances, to be given in Los Angeles by the noted artists brought here for the local season next fall. The Los Angeles season will follow the close of the series of performances to be given here. *Merola* declares that he has secured a new auditorium, now under construction in Los Angeles, having a seating capacity of 6000.

The smaller roles are to be taken by local talent in Los Angeles, just as in the case of the season here. The San Francisco Opera Company will co-operate to the extent of loaning not only the leading artists brought here from the East, but the extensive stage effects to be built here under the direction of *Grandi*, who is being brought here from *La Scala*, Milan, to give the San Francisco season the same artistic finish that has made those of Milan world-famous.

Merola's season last year in Los Angeles proved a distinct artistic and financial success and demonstrated to lovers of music in both San Francisco and Los Angeles that co-operative operatic endeavors along the lines conceived by *Merola* are both practical and far-reaching in the promotion of the best in music. *Merola* and leaders in the local opera movement have aspirations that this movement may be spread out to other Pacific Coast centers and there is a definite prospect that one or more of the operas to be given in San Francisco and Los Angeles may be produced elsewhere in California.

The rehearsals of the big chorus for the local season is now well under way, it is said. Rehearsals are being held several nights a week in the studio of *Natale Corossio*, 525 Sutter street, under the direction of *Giacomo Spadoni*, chorus master. The large repertoire of operas for this season, not previously given here by the San Francisco Opera Company, will require intensive application during the coming months, it is said.

SYMPHONY CONCERT

(Continued from page 1, Col. 3)

quite a surprise both as to its ingenuity of conception and gracefulness of thematic treatment. It is rhythmically effective and melodically pleasing, at the same time containing an element of seriousness that lifts it above the commonplace. It was deserving of the cordial reception of the audience. The rest of the program, directed with that well-known thoroughness and congeniality so characteristic of all of *Alfred Hertz'* readings, proved a source of unalloyed joy to the large and critical audience.

S. F. MUSICAL CLUB PROGRAM

The San Francisco Musical Club, Mrs. Horatio F. Stoll, president, will present a lovely springtime program at its concert on Thursday morning at 10:30 o'clock, April 16th, in the ballroom of the Fairmont. Mrs. Ashley Faull, chairman of the program committee, and her committee have arranged a morning of music which will breathe the alluring gayety and spirit of nature in her happiest mood. The singers and pianists will be in colorful costumes.

Patricia O'Connor Morbio, diseuse, and Marion de Guerre Steward, pianist, will present A Garden Cycle. Mrs. Morbio singing The Rivals (Tom Dobson); Butterflies, (Paul Bliss); The Bold Bad Butterfly (Oliver Herford); The Blue Bell (Edward MacDowell); The Crow (John Barnes Wells) and The Lightning Bug (John Barnes Wells). Mrs. Steward will play Bird Song (Palmgren); The Dragon Fly (Palmgren), and Le Jardin Sous La Plaine (Debussy).

Alice Poyner will play a group of violin

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Eloise Baylor Martin, a coloratura soprano, a newcomer to San Francisco from Tennessee, will sing Pastorale (Carey); Das Madchen Spricht (Brahms); Aria from Lakme (Delibes); The Merry Brown Thrush (Roy Lamont Smith). Mrs. Horatio F. Stoll will be at the piano. Mrs. Martin studied in Paris with Jean de Reszke and in Berlin with Galli Curci's coach. She appeared in leading roles in opera in Germany for a year.

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G. Demartini presented his pupils in a program at Scottish Rite Auditorium on Saturday evening, March 7th, when the following compositions were interpreted: Serenata (Pagliacci) (Leoncavallo), C. Menucci; Rimpianto (Toselli), J. Steffen; Quando Men Vo' (La Boheme) (Puccini), Miss G. Geroldine; Gavotte (Manon) (Massenet), Seule ici (Flotow), Miss A. Delmas; Vissi d'Arte (La Tosca) (Puccini), Miss G. G. Manera; Ai Nostri Monti (Trovatore) (Verdi), Miss J. Foster, J. Knight; O Mio Fernando (Favorita) (Donizetti), Miss L. Libonati; Una Furtiva Lacrima (Elixir d'Amor) (Donizetti), J. Knight; In Quelle Trine Morbide (Manon) (Puccini), Miss Norma Jones; Eri Tu (Ballo in Maschera) (Verdi), J. Garcia; M'appari (Martha) (Flotow), R. Bradley; Non Conosci il Bel Suol (Mignon) (Thomas), Miss J. Foster; Questa o Quella (Rigoletto) (Verdi), C. Olmedo; E' Strano (Traviata) (Verdi), Miss D. Cartasso; Solenne in Quest'ora (Forza del Destino) (Verdi), R. Bradley, P. Costa; The Song of Songs (Moya), Miss C. Pagliettini; O Bocca Dolorosa (Sibella), C. Menucci; O Sole Mio (Di Capua), J. Steffen; Quand l'Amour meurt (Cremieux), Miss A. Delmas; Roses of Picardy (Hood), Miss G. Manera; Dite alla Giovane (Traviata) (Verdi), Miss D. Cartasso, G. De Martini; Mi Chiamano Mimi (Boheme) (Puccini), Miss G. Geroldine; Until (Sanderson), J. Knight; A l'alto ardor (Favorita) (Donizetti), Miss A. Libonati, P. Costa; Addio del Passato (Traviata) (Verdi), Miss N. Jones; Lolita (Buzzi-Pecia), J. Garcia; Non e Ver (Mattei), Miss Foster; Vesti la Giubba (Pagliacci) (Leoncavallo), C. Olmedo; Pari Siamo (Rigoletto) (Verdi), P. Costa; Ardon Gl'incensi (Lucia) (Donizetti), Miss D. Cartasso; Parigi o Cara (Traviata) (Verdi), R. Bradley, N. Jones; Marinariello (Gambardella), J. Steffen, C. Menucci, J. Costa, J. Garcia; R. Solis at the piano.

Gladys Buell, a fourteen-year-old piano pupil of Ida Hjerleid Shelley of Sacramento, gave a piano recital at Sherman, Clay & Co. Hall in Sacramento recently. She was assisted by Miss Edith Buell, soprano, and Ida Hjerleid-Shelley, accompanist. The following program was thoroughly enjoyed by a large audience: Preamble in E major (Bach), Papillons (Butterflies or Fleeting Thoughts) (Schumann), Concerto D major (Mozart), (orchestral part on second piano); Stars Brightly Shining (Emil Bronte), The Wind (Charles Spross), May Night (Palmgren), Sunbeams (Palmgren), Country Gardens (Percy Grainger), Gnomenreigen (Dance of the Elves) (Liszt), Two Preludes Op. 28, No. 6 Homesickness, No. 10 Falling Rockets (Chopin), Ballade A Flat major (Chopin).

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MUSIC CLUB FEDERATION NEWS

Los Angeles, April 10.—In the contest for Southern California's young professional artists' supremacy, staged Saturday at Chickering Hall by the California State Federation of Music Clubs as a preliminary to the State, district and national biennial contests, the first award for pianists went to Miss Frances Mae Martin of 5413 Monroe street, Los Angeles. Her teacher is Dr. Alexis Kall and she had but one opponent, Miss Irene M. Mason of Santa Monica.

The vocal contest was won by Arthur Butcher of 3637 Indiana avenue, San Diego, and Cora Thorne Bird, 4729 West Eighthteenth street, Los Angeles. Miss Bird is a member of the Woman's Lyric Club of Los Angeles and will be one of the choristers from the club at the biennial at Portland. Mr. Butcher tied with Theodore P. Arbeely of Long Beach, but won out in the second test.

Mrs. W. V. Goodfellow, assistant State chairman, who managed the contest, said that each contestant showed great promise and that in several cases very careful judging was required. A goodly audience was present at both morning and afternoon sessions, and according to Mrs. Goodfellow, the three winning candidates will give a good account of themselves in the State contest, the date of which has not been announced.

The judges were: Piano, Mme. Toska Tolcecs of Budapest and New York; Homer Grunn, who needs no introduction, and Joseph Zoellner, the concert artist and composer. The voices were judged by Joseph Carl Briel, composer-director; E. Francis Crane, the choral director; Estelle Heartt Deyfus, the "purpose program" artist, often heard over the radio, and Ragna Linne, a Metropolitan singer, the latter two alternating.

The contestants were: Piano, Frances Mae Martin, Los Angeles; Irene M. Mason, Santa Monica; voice, Gwendolyn Brain, May McGrath Culberson, Alice Andrine, Ruth M. Shaffner, Cora Thorne Bird, Lambert J. Baker, Earle Lyman Sanborn, Los Angeles; Geneva Moremen, Claremont; Roxana Erb, Arthur Butcher, San Diego; Elizabeth R. Mottern, Glendale; Dorothy Boardman, Ruth Burdick Williams, Theodore P. Arbeely, Long Beach; J. Harold Reeves, San Dimas.

A nationally known composer has "played a trick" on officials of the national biennial, it was revealed by Mrs. Cecil Frankel, the chairman, but all are a-smile at the motive behind it. One "Stephen Randolph of Cincinnati," was the announced winner of the symphonic poem contest inaugurated by the federation, in which ten splendid symphonies were submitted, his piece being called, "The Pit and the Pendulum." As soon as he saw the piece had won on its merits, the composer revealed himself as none other than Edgar Stillman Kelley, whose charming wife is president of the Ohio federation. The poem will be played at the biennial by the Portland Symphony Orchestra.

Mrs. Frankel announces many new affiliations with the federation forces, which brings a new element into the progress of music. Advice from the Sigma Alpha Iota National Music Sorority states that this organization will give a big luncheon during the biennial in expectation of a very large representation of the various chapters. Mrs. Frankel is a member of the Kappa Alpha Alumnae chapter.

The Mu Phi Epsilon National Sorority, just affiliated with the federation, announces that it has instructed its many chapters to affiliate as early as possible with the big music federation. It is claimed that with such aids the club roster will show over 3000 clubs in the federation at the opening of the biennial, June 6th.



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She bears us to the Isles of Romance and takes us by the hand into moonlit gardens and we walk with her by the blue sea and feel the fresh wind in our faces. She takes us gayly dressed to the Carnival. She recreates for us the strange sounds of the Orient. We stand by the cradle as the mother sings to her babe. We dance, we laugh, we sing and even weep with her who holds in her powerful grasp all our joys, all our emotions and plays on them as she will.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 2

SAN FRANCISCO, MAY 1, 1925

FIVE CENTS

SECOND SPRING MUSIC FESTIVAL A BRILLIANT ARTISTIC SUCCESS

Under General Direction of Alfred Hertz and the Auspices of the City of San Francisco and the Musical Association
Great Event Was Hailed by 25,000 People—Chorus Sensation of the Festival Season—Dr. Hans Leschke
Receives Enthusiastic Ovations—Alexander Kipnis, Bright, Particular Star Among Soloists—
Resident Artists Distinguish Themselves

By ALFRED METZGER

With the conclusion of the second Spring Music Festival at the Exposition Auditorium on Saturday evening, April 25th, San Francisco's local music season, in so far as it appertains to prominent events of an exclusively San Francisco origin, has come to an end. The largest attendance was at the first event on Saturday evening, April 18th, when Verdi's Requiem was presented under the masterly leadership of Alfred Hertz and the participation of a chorus of six hundred mixed voices, an orchestra of more than one hundred musicians, and soloists of national and international reputation. Before the performance was far advanced it was evident, from the attitude of the audience, that the chorus had again become the center of attraction. On this occasion the audience was not disappointed, for the chorus had a great artistic responsibility in the interpretation of this magnificent work. And it certainly acquitted itself most nobly of this tremendous task.

It is difficult to imagine a more uniform blending of voices, a more intelligent mode of phrasing and a more effective attainment of thrilling climaxes than the excellent singing of this chorus brought forth. Particularly impressive was the fervid enthusiasm and religious vitality with which the Sanctus was emphasized. Here the chorus had a most difficult task to perform, for the intricate counterpoint and the tricky fugues, which the various vocal groups were called upon to accentuate, were performed with a directness and effectiveness that brought the house to its feet and earned for the chorus one of the genuine ovations of the evening. Throughout the performance of the requiem the chorus did excellent work. While there was occasionally prevalent a little weakness in the male section, solely due to lack of numbers in proportion to the women's voices, the performance as a whole was worthy of the highest praise. It is not too much to say that the chorus was the star of the evening.

Among the soloists, Alexander Kipnis stood out prominently. His rich, sonorous voice and his ease of declamation proved a genuine surprise. He at once established himself as an artist of exceptional merit who will always be listened to with the most serious attention and respect. He interpreted his part with thorough comprehension of its artistic character. Next to Mr. Kipnis the audience seemed to select Mme. Charles Cahier, contralto, as specially worthy of hearty recognition. This artist proved that she is thoroughly conversant with the part of the work allotted to her and her fine, flexible voice, somewhat worn in the middle position, but beautifully clear and mellow in the high tones and resonant and rich in the low position, proved singu-

larly well adapted for oratorio interpretation. The artist was in every respect a most intelligent and musicianly interpreter of the part she sang.

Rudolf Laubenthal, the tenor, unquestionably possesses a voice of exceptionally fine quality, indeed one of the very best



YEATMAN GRIFFITH AND FLORENCE MACBETH
Eminent Vocal Pedagogue of New York, Who Returns
This Summer for His Third Season on the Pacific
Coast, and Prima Donna Colorature Soprano
of the Chicago Civic Opera Company,
Who Is One of His Many Disciples

voices we have heard. But through some strange perversity of fate he employs it in such a "pinched," "throaty" manner that its beauty is frequently marred by a faulty method of production. Furthermore, it was evident that Mr. Laubenthal was not very familiar with the vocal requirements of oratorio interpretation, his phrasing leaning more toward operatic than sacred music. He, however, redeemed himself at a future concert of which we shall speak later. That Mme. Helen Stanley was able to sing at all on this occasion was truly remarkable, and

that she sang as splendidly as she did was incomprehensible to the writer who knew she was suffering from a severe cold which she contracted upon her arrival in this city and which, unfortunately, stuck with her until the very last concert, when she had an opportunity to reveal her voice at least in something like its natural beauty. With the sole exception of one high note toward the very end of the oratorio, Mme. Stanley succeeded in overcoming the great handicap, and the writer, for one, believes in forgetting this one incident and comment upon the numerous beautiful vocal phrases that Mme. Stanley so ably negotiated.

The orchestra, under the skillful leadership of Alfred Hertz, did excellent work and added to the artistic ensemble of the event. The audience was indeed very attentive and appreciative, showering the participants with the full measure of its enthusiasm and laying the foundation to the second concert, a Wagnerian program, which took place on Tuesday evening, April 21st, and at which the second largest audience was in attendance. The unprecedented success of the chorus on the opening night keyed up the interest of the audience that assembled on the second evening and, naturally, all awaited the appearance of the chorus, and as luck would have it, the chorus appeared only once on that program. That was when it sang the Pilgrims' Chorus from Tannhauser, and it was done splendidly with that virility and vitality which this composer, above all others, requires.

It was on this second event when Rudolf Laubenthal appeared at his best. He is a genuine Wagnerian heroic tenor. When singing Lohengrin's Narrative he certainly had his head in the clouds. The poetic accentuation, the dramatic emphasis, the pure enunciation and the attainment of the climax surrounding the revelation of his name proved one of the most thrilling events of the Festival. We have never heard this narrative sung with such beauty of emotional expression and such clarity of voice since we heard Jean de Reszke, and his voice had more of a baritone than tenor quality. Later Mr. Laubenthal also distinguished himself in extracts from Die Walkure, which he invested with the same virility and dramatic power which he so effectively introduced in the Lohengrin narrative. We can well imagine how splendidly Mr. Laubenthal interprets the leading tenor roles of the Wagnerian operas at the Metropolitan Opera House.

Mme. Cahier, who sang Wagner's Traume und Schmerzen, was in excellent voice and sang with that depth of expression and colorful tone which proved such an attraction throughout the course of the Festival, but, for some reason or other, she did not

(Continued on page 7, Col. 1)

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RIEGELMAN SCORES AGAIN

They want Mabel Riegelman, operatic songbird, again in Santa Cruz. The prima donna gave her third recital in Santa Cruz on March 14th, but so great was the enthusiasm aroused that Miss Riegelman was requested to arrange her dates to permit of an early re-appearance. The following is what two of the Santa Cruz newspapers think of Miss Riegelman's appearance:

"Interesting Program Before Club.—The Saturday Afternoon Club had its most ambitious offering of the year, as far as the regular programs go, when it presented Mabel Riegelman, soprano, and Frank Moss, piano, on Saturday at Parish hall. The membership and many others filled the hall, attentively listening to a most artistic program. Miss Riegelman was the lovely actress, the Dresden doll. Her groups included—Old French songs in costume, powdered wig and all; The Mechanical Doll, from the Love Tales of Hoffman, which was wonderfully done. Her encore to this was, most suitably, the Cuckoo Clock. The Oriental group included a set of Bainbridge Crist's Mother Goose Rhymes, in Chinese flavor and scale. They were done with great cleverness, and some of them were exceedingly pretty. The Chinese costume was dainty and becoming, and it was changed in a trice for a kimono in which she sang the Madame Butterfly aria, One Fine Day.

"The last group of the little prima donna was sung in a lovely gown of today, and consisted of English and American songs. Everyone who heard her was captivated by her charming personality, and each hopes she will be able to come to Santa Cruz soon again."—Hope H. Swinford, Santa Cruz News, March 16, 1925.

"Artists Give Splendid Program.—Recital-goers of Santa Cruz were delighted with the artistic program given in Parish Guild hall by the Saturday Afternoon Club, March 14th. The artists presented were the talented singer, Mabel Riegelman, and her accompanist, Frank Moss. With the first

group, Musetta's Waltz Song (La Boheme) (Puccini); Jeunes Fillettes (Weckerlin); Come Sweet Morning, Arietta (Paul Vidal), sung in costume, Miss Riegelman completely captivated the audience. She is not only wonderful to listen to—she is certainly a most fascinating picture, as well. A perfect actress and a charming singer, she is, indeed, a most vivacious coquette and a beautiful little colonial lady. The Mechanical Doll (Tales of Hoffman) was an inspiration. Anyone would wish to cherish such a lovely doll forever. At this point of the program Miss Riegelman gave us a real treat—The Mother Goose Rhymes, translated from the old Chinese, with an accompaniment and melody based on the Chinese scale. The aria from Madame Butterfly was well received. The last group of English songs, with Miss Riegelman gowned as a charming American, made us feel even better acquainted with her. The Saturday Afternoon Club is to be complimented on such a happy choice of artists, though their programs are always splendid."—Vera McKenna Clayton, Santa Cruz Morning Sentinel, March 15, 1925.

The Hour of Music Society met on the afternoon of Tuesday, April 14th, at the home of Mrs. Duane Bliss to enjoy a program unusual from the standpoint of balance and general excellence. Not only were the compositions admirably chosen, but the artists who performed them (Radiana Pazmor, mezzo-contralto; Mary Pasmore, violinist, and Therese Ehrman Bauer, pianist, assisted by Dorothy Pasmore, cellist) were uncommonly well matched.

Besides possessing a lovely voice Miss Pazmor uses it like a musician with sense, which fact almost removed the handicap of an apparently severe cold. Her singing of the Spanish songs was done with nice appreciation of their frequent variation of mood. Mrs. Bauer's work was quite as important and no easy task technically, although the intricate tonal fabric of these fascinating songs seems to hang upon a rhythmic structure characteristically virile

and simple. Throughout the recital Mrs. Bauer's never-failing rhythmic sense and truly musical feeling made a perfect ensemble. Miss Mary Pasmore's violin playing is satisfying from many angles. First of all, she never fails to play in tune; secondly, she never abuses the vibrato; thirdly, she always draws a steady bow, no matter what the dynamic requirement may be—but, most of all, she plays like a born musician. Her most valuable contribution was the first movement of Bruck's Second Concerto.

In the last group all three artists joined forces, assisted by Miss Dorothy Pasmore (we wish we might have heard more from this gifted cellist). Debussy's Mandoline was especially graceful, done with string arrangement.

The Jenkins School of Music of Oakland gave two lecture recitals, the first taking place on Saturday evening, April 18th, at the Wiley B. Allen Hall in Oakland, which was attended by 250 people, a most enthusiastic audience. Little May Rees Fox, five years of age, played six original compositions. She created much enthusiasm. The second lecture will be given on Saturday evening, May 9th, also at the Wiley B. Allen Hall, and will be an interpretation of Miss Jenkins' compositions assisted by fifteen little musicians. As this is especially a lecture on pedagogic lines, it will be of interest to every teacher. The lecture is free to public.

Tito Schipa, the famous tenor, after hearing Emilia da Prato, a young soprano and pupil of Andrew Bogart, wrote the following letter: "I was really glad and pleased to have Emilia da Prato sing for me. It does not happen very often, during my travels, to come across such a young, promising student, gifted with a voice so beautiful and with such remarkable volume as that of Miss Da Prato. It is a true, generous, lyric voice, with a dramatic tendency, and if the young lady will continue studying with earnestness and perseverance, undoubtedly a brilliant future is before her."



EDITORIAL DISCUSSION



The second Spring Music Festival has gone into history and the artistic success, specially as far as the chorus, orchestra and the soloists from the resident artist colony are concerned, surpassed that of last year. On another page we refer in detail to the artistic efforts of the festival which, again under the direction of Alfred Hertz, set a record for great achievements in the Far West. In this article, however, we desire to comment upon the reasons why financially the festival did not match or surpass that of last year. We refer to this phase of the enterprise, not because of any captious or critical attitude on our part, but to help in avoiding the same condition in the future and assist in reducing the possibility of discouragement on the part of those who so generously and enthusiastically did everything in their power to make this event a brilliant success financially as well as artistically.

Among the array of musical events that form the material for our busy musical season the enterprises associated with grand opera and the music festival require an entirely different treatment in the way of management and publicity campaigns than the regular musical events, such as concerts. The fact alone that they necessitate the attendance of from forty to fifty thousand people in order to repay the huge expenses associated with them calls for an energy, originality of publicity and period of preparation much greater and much at variance with the attending plans for regular musical events. The festivals, for instance, consist of several factors necessary to make them extraordinary successes, namely, a large chorus, a large orchestra, competent soloists and monster audiences. The city of San Francisco and the Musical Association of San Francisco represent the guarantee that the extraordinary expenses connected with the enterprise will be met. Alfred Hertz, director of the festival, Dr. Hans Leschke and his assistants, Glenn Woods and Eugene Blanchard, who prepared the chorus, are responsible for the artistic supremacy of the event. Finally, the publicity department is responsible for the presence of the necessary audiences. That the artistic features of the festival were fully in accordance with the highest ideals of musical art, as far as it was in the power of the directors to obtain such artistry, can not be questioned. Therefore, the publicity department had every incentive to arouse the public to that pitch of enthusiasm and curiosity which is necessary to attract forty thousand people to the four concerts. If the audiences, therefore, fell below the expectations of those who

devoted their time, labor and artistic experience to the preparation of the Festival, the blame naturally rests with those called upon to utilize the wonderful opportunity to attract large crowds, and not, as some may think, with the public that failed to respond in sufficiently large assemblages.

When we hold the publicity department responsible for the inadequate attendance we do not intend to say that those in charge of that department were incompetent. They, no doubt, did the best in their power and actually intended to attain the results which unfortunately were not forthcoming. It is simply a matter of lack of judgment in handling musical affairs of exceptionally big proportions. It is true, during the five or six weeks preceding the Festival, much publicity appeared in the San Francisco papers and considerable in out-of-town journals. But quantity of publicity is not enough to arouse the curiosity of local and outside music lovers sufficiently to be willing to pay the prices advertised and, in certain instances, go to the inconvenience of traveling long distances. To attain such extraordinary results exceptionally unique and unusual means of publicity must be resorted to. Since the very foundation of public enterprises rests upon publicity, preparatory plans must lay most stress, next to the artistic features, upon the publicity campaign. That the latter was not in accord with the attention devoted to the artistic preparation of the Festival is evidenced by the fact that the Exposition Auditorium was not crowded upon every occasion.

There are only six music festivals given in the United States. That of San Francisco is the only ambitious one this side of Chicago. Consequently it should not be "localized" as it was on this occasion. It should be treated entirely from a Pacific Coast point of view and not exclusively from a San Francisco point of view. It should be handled as **national** event and not as district event. The chorus, orchestra and resident artists should be emphasized, rather than the visiting artists, for every city on the Pacific Coast supports visiting artists during the season and it is not necessary to patronize the Festival on account of distinguished artists who are heard throughout the season.

The drawing powers of the Festival rest upon the fact that it is the **only event of its kind** given on the Pacific Coast. A music lover residing in the Far West can not possibly hear such a festival except he or she travels at least as far as Chicago, and to do this costs several hundred dollars for one

seat, while the San Francisco Festival, which offers the same artistic opportunities, can be heard for \$3 a seat at the most, together with the traveling expenses necessary to reach the city from the various points on the Coast. We have not the space at our command to show how this fact can be so thoroughly impressed upon the minds of the musical public that no one, seriously interested in music and able to attend it, will fail to do so, but if this method of procedure is not adhered to there will never be any record attendances at the Festival.

There are some who claim that in time people will become so accustomed to talk about the Festival that they will flock to the auditorium no matter what kind of publicity is presented. There are some who contend that the public is to blame for its indifference, for the mere announcement should bring them to the box office. Indeed, we listened to several people associated with the management and business affairs of the festival complaining of the attendance, but every one put the blame upon the public instead of upon those actually responsible for it, namely those in charge of the publicity. The secret of success in the management of great musical attractions is **showmanship** in advertising. It is not up to the public to rush to the box office because an event is announced. It is distinctly the province of those who write the publicity to make their announcements so tempting, so convincing, so attractive that those who see them will not be able to resist the impulse to buy their tickets. If this is not done, then the musical public of the Pacific Coast will never realize the importance of these events and consequently will remain unresponsive to the stereotyped mode of announcing musical attractions. Under such conditions, the Festival will remain in their eyes an ordinary series of concerts of which we already have an exceptionally big number. No matter how large an appropriation is set aside for publicity, it will always pay for itself.

We have heard reasons for the lack of extraordinary attendance at these Festival events, which included the fact that the people already attend so many concerts that the Festival coming on top of all the other events places too much of a burden upon the pocket-books of the musical people. Here again it is the duty of the publicity department to make the announcements so imposing that the public does not confuse the Festival with the regular events. However, we feel that the public would be even more aroused to the importance of the Festival if it

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could be given at the end of May, at least a month after the close of the regular season.

In commenting on this matter of attendance we do not mean to infer that the audiences were small. On the contrary, according to casual calculation, from twenty to twenty-five thousand people attended the four Festival events. But in order to avoid any losses it was necessary to have an attendance of forty thousand people, and that is what we mean when referring to the attendance as not satisfactory. Furthermore, we wish to emphasize the fact that not too much credit can be given to J. Emmet Hayden for his energy, enthusiasm and loyalty in the cause of music. It is he who interested the city officials in music. It is he who secured the financial assistance of the city. It is he who contributed a very large share to the extraordinary efforts necessary to organize the chorus of six hundred people. It is, furthermore, he who inspired the perpetuation of the chorus and who secured an ordinance from the Board of Supervisors to make the organization a municipal enterprise, engaging Dr. Hans Leschke as director at a salary of \$5000 a year. Therefore, the musical public and the musical profession owe Mr. Hayden a great debt of gratitude which can never be paid in dollars and cents, and which should retain for Mr. Hayden at all times the co-operation and the backing of the musical public and profession in his official capacity.

Recent Musical Events

By ALFRED METZGER

Tito Schipa's Art—The Columbia Theatre was crowded on Sunday afternoons, April 19th and 26th, when Tito Schipa gave his two vocal recitals in San Francisco. That this popularity was well deserved will readily be acknowledged by anyone who was present. In Mr. Schipa is preserved the genuine art of bel canto. He represents the highest form of vocal art, namely, that of concert singing. And he brings to his recitals the seriousness and thoroughness of the artist and scholar, coupled with the excellence, purity and flexibility of a beautiful voice. His finish and precision in the interpretation of the old Italian and French songs is a lesson in the highest form of vocal art. His ease of tone production and his intelligent phrasing form one of the predominating factors in his concerts.

We know of no concert singer who is able to obtain so much musical material and human sentiment from a Neapolitan song, and occasionally he accentuates a certain element of humor in a manner to cause hearty laughter among his audience. His diction is clear and accurate and, although he reveals a certain dialect in his English pronunciation, it never becomes unmusical. If a student wishes to hear an actual demonstration of ideal concert singing, and indeed singing in general, attendance at a Schipa concert will certainly fulfill his wish. The enthusiasm that prevails at a Schipa concert is evidence that the musical public responds to his art and realizes a true apostle of singing is giving the best of his work.

Reinald Werrenrath sang an extensive program of varied compositions at Scottish Rite Auditorium before a sold-out house on Monday evening, April 20th. His interpretations included Mozart, Bach, Schubert, Verdi and Hugo Wolf compositions, a group of Sea Songs and some works by American and English composers. He is one of the most versatile vocal artists who appear on the concert platform. His voice is resonant, vigorous and artistically employed. At times Mr. Werrenrath is inclined to sing a little nasal, but this is not always the case. While we enjoy his interpretation of Mozart, and indeed all his German and Italian readings, his greatest success is attained through his effective singing of the English and American songs. He obtains so much from the lyrics. His enunciation is so clean-cut and easily understood. His emphasis of the sentiments expressed in a song are so clear and comprehensible. Many a song we heard Werrenrath sing did not assume dignified and artistic proportions until we heard it from him. He has that unique facility to make even an apparently unimportant composition assume artistic importance. He is one of the foremost concert singers of the day and a baritone soloist of marked dignity.

Hempel, the Incomparable—Several thousand people were present at the Exposition Auditorium on Thursday evening, April 30th when Frieda Hempel gave her much heralded Jenny Lind recital. Not having lived at the period when the Swedish nightingale reigned supreme, we can not summon up sufficient enthusiasm to appreciate the sentiments that inspired this resurrection of the fame of one of the world's great exponents of song. We would feel the same about a rejuvenation of Mme. Patti. But we do admire Frieda Hempel's wonderful vocal art. And as the French used to say, "The King Can Do No Wrong," so do we say Frieda Hempel can do no wrong in her capacity as concert artist.

Whether Mme. Hempel comes to us as Jenny Lind or as Frieda Hempel it is all the same. Only we will, after this, think

of Jenny Lind as having been Frieda Hempel. She certainly deserved all the fame and admiration she obtained at her time if she sang as well as her charming impersonator did on this occasion. Fortunately, thanks to Selby C. Oppenheimer, we had a seat where we could hear every nuance of the distinguished artist's exquisite vocal interpretations. Now, here we have singing at its highest form. And we doubt very much whether there are many people who actually understand and grasp the finesse and skill apparent in Mme. Hempel's singing. The writer is a great stickler for precision and accuracy in vocal interpretation, when the artist lays claim to distinction and fame. Mme. Hempel's art is the highest in vocal music, like chamber music, is in instrumental expression.

Perfection of intonation as far as humanly possible, absolute purity of technical expression in all the various colorature phases of singing, a diction that is a joy to hear, a delicacy and charm of personality that is unrivalled before the public today and a depth of poetic shading that is unsurpassed among singers, are the foundations upon which Mme. Hempel's fame justly rests. Anyone with a voice can yell. Anyone who has studied singing can sing a high note and hold on for dear life, provided she has a natural voice. But only a chosen few can employ a vocal organ in a manner to reveal it at its best and obtain from it every particle of emotional and scientific characteristic. There are many noted singers. But there are only a very few artist-musicians among these singers. Frieda Hempel is one of the few. And since the elements that combine to make an artist are expressive in delicacy and fine shadings rather than shouting, only a few musical people appreciate their rare and delightful effects.

Who could imagine a finer interpretation of Mozart's *Deh vieni non tardar* from the *Marriage of Figaro*? Who could present a more delicate and precise as well as clean rendition of the intricate runs in Handel's *Oh, Had I Jubal's Lyre*? And then, in striking contrast, who could give a more devout reading of Schubert's *Ave Maria* or a more effervescent and joyous expression to Schubert's *Die Forelle*? Schumann's *Nut Tree* proved one of the most delightful moments on the program. The romantic simplicity and depth of sentiment Mme. Hempel succeeded in infusing into this song simply can not be expressed in words. And even Jenny Lind could not have sung *The Echo Song* with greater effect or vocal skill. *The Shadow Song* from Meyerbeer's *Dinorah* was a gem of vocal expression. The diva sang it with an ease and lack of effort, even though it is exceedingly difficult, that its intricacies appeared like child's play. Here you have the art of singing reduced to its elemental beauties.

And so we could go down the line of songs, and find artistic finesse and musicianly treatment in every one. If a note of unusual altitude did not always reveal the velvet which the other tones displayed, none but an ignoramus who wants to be smart would hold this against the artist. Suffice it to say, Frieda Hempel belongs to a few truly great masters of vocal art whose place can never be filled. And if Jenny Lind really was one of these then we, who have never heard her are satisfied to regard Frieda Hempel as our Jenny Lind.

As if listening to Frieda Hempel was not in itself a great joy, Mr. Oppenheimer gave us as an overflow measure Coenraad V. Bos, one of the greatest accompanists we have ever heard. His art matched so perfectly with that of Frieda Hempel that it was almost unbelievable that two artists could think with such unanimity of ideals. In tone, touch, phrasing and technical precision, Mr. Bos simply proved the last word in artistic accompaniment. In fact we were so impressed with his accompaniment that

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we could not do justice to his solos, because our mind refused to separate the two. Mr. Bos is a genius as accompanist and a musician of the highest type. It is a privilege to hear him. Louis P. Fritze, the flutist, also belongs in such distinguished company. His tone is mellow and true and his interpretations are very graceful and poetic. He certainly proved a worthy member of this distinguished trio. It is just as well that the musical season ended with the Frieda Hempel concert, for after this it would have been impossible for any singer to please us unless she proved of the same high standard as the one whose exceptional interpretations still linger in our ears.

S. F. MUSICAL CLUB JINKS

Much mystery surrounds the Jinks of the San Francisco Musical Club, which is to take place in the ballroom of the Fairmont Hotel, Thursday, May 7th, at 2:30 p. m. It is to be a review arranged by Patricia O'Connor Morbio and the music has been written by Mrs. J. F. Beasom, both members of the club.

A cast of forty-five talented members, under the direction of Fred Carlyle, has been rehearsing regularly for weeks. The costumes and stage settings have been designed by Mrs. Louis Mullgardt and will be distinctive. There will be merry music, colorful costumes, soulful soloists, charming chorus, an enchanting ensemble, dainty dancers, eccentric entertainers and old merry friends made modern.

Among those taking part in the review are Ellen Page Pressley, Marion De Guerre Steward, Elizabeth Beasom, Mrs. John Coghlan, Mrs. Roy Stovel, Mrs. Byron McDonald, Lillian Birmingham, Eloise Baylor Martin, Mrs. William Ritter, Patricia O'Connor Morbio, Mrs. Zeb Kendall, Esther Jarrett Malcolm, Mrs. Laurie Cofer, Mrs. Felix Butte, Mrs. Harold Kline, Ann O'Day

Maples, Lucy Vance, Mrs. Harry Haley, Mrs. Phillip Kelley, Elise Maury Young, Mrs. Charles Kendrick, Miss Braue, Helenita Braue, Marie Carroll, Evelyn Dodd Merrell, Mrs. John Marshall, Mimi Stone, Jean Andre, Page Pressley, Eleanor Birmingham, Jean Stoll, Elsie Cellarius Woolams and Miss Woolams, Miss Maude McFaul and Mrs. Beasom will be at the piano.

A tea and informal reception to Mrs. John P. Coghlan, the president-elect, and the incoming board of directors will be held after the Jinks. The affair is for members only, but there will be several distinguished guests at the speakers' table, at which the president, Mrs. H. F. Stoll, will preside.

A Studio Tea given by Mrs. Alma Schmidt Kennedy was a most delightful social event, thoroughly enjoyed by about 100 guests. Of special interest was the re-appearance of Miss Carrie Jones, one of Berkeley's talented young musicians, who recently returned from Europe, where she has been studying for several years. Miss Jones closed the program with a splendid interpretation of the Prelude, Chorale and Fugue by Cesar Franck. Other numbers rendered with charm and musicianship were as follows: Rondo (G major) (Beethoven), Miss Janet Cordelia Graham; Solfeggietto (Ph. Em. Bach), Cradle Song (Brahms-Grainger), Miss Katherine Simon; Warum (Schumann), Aufschwung (Schumann); Miss Margaret Smith; Scherzo (E minor) (Mendelssohn), Mrs. Bessie Harshman Woods; Ballade (G minor) (Chopin), Miss Eugenie Schutt; Concerto (first movement) (Grieg), Miss Janet Cordelia Graham, orchestral accompaniment by second piano, Mrs. Milda Nixon Bainbridge.

The tea tables were most graciously presided over by Mrs. William Wadsworth, Mrs. Vernon Smith, Mrs. George Richardson and Mrs. Henry Marcus of San Francisco.

MUSIC IN BERKELEY

Berkeley, April 14, 1925.

Grace Becker, composer and cellist, featured her Trio American Suite at a brilliant concert given at the Twentieth Century Clubhouse last Thursday evening and was given an ovation by a large and appreciative audience. As a composer Miss Becker reveals originality and splendid technical equipment, and in The Love Song (Maurer) arranged for trio she invested the haunting melody with a rich harmonious background. Miss Becker was ably assisted in this program by Julia Hannas Cochran, violinist, and Katherine Cupid Goggin, pianist, who contributed solos in addition to the ensemble numbers.

Elizabeth Simpson presented a group of young artists from her coaching class in the ninth studio recital of the season last Saturday. This program featured Miss Helen Merchant, who recently won the young professional musicians' contest, and Lincoln Batchelder, who played the Rubinstein Concerto at the California Theatre April 19th.

The Flonzaley Quartet gave the fifth and last concert of the season Tuesday evening in the Harmon Gymnasium under the auspices of the Berkeley Musical Association. The quartet, as usual, was characterized by a perfect intonation and breadth of style. The program included several interesting novelties and the organization contributed several encores in response to continued applause.

Dr. Modeste Alloo conducted the California Music League in the final concert of the season Tuesday evening in the Harmon Gymnasium. The program follows: Overture, Ruy Blas (Mendelssohn), symphony, Jupiter (Mozart), overture, Manfred (Schumann), Suite, L'Arlesienne (Lizst), selection, Damnation of Faust (Berlioz), Danse des Sylphes, Marche Hongroise.

FAMOUS TEACHERS TO COME

Lazar S. Samoiloff, vocal pedagogue and director of the Master School of Musical Arts of California, arrived from New York and opened his classes last Monday morning in the Fairmont Hotel. His teaching time is entirely booked for San Francisco, enrollments now being made only for the Los Angeles period of his teaching. Following the opening of Mr. Samoiloff's classes, April 27th, twelve artist teachers will come in rapid succession. The first of these celebrated teachers will be the great favorite, Josef Lhevinne, Russian pianist, who will open his classes May 11th, continuing for five weeks. A few private periods are available and enrollments are being made for his master classes, either active players or auditors. June 1st Julia Claussen will open her classes for five weeks and word has already been sent to her to come two weeks earlier in order to satisfy the demand unable to be supplied through the lack of available time in Mr. Samoiloff's classes. Cesar Thomson, who shares with Auer the distinction of having innumerable successful artist students, comes here June 15th, to be followed by Samuel Gardner, American composer violinist, on July 20th.

Sigismund Stujowski, Polish pianist, whose classes last season were eminently successful, opens his second season July 29th, holding classes in composition in addition to his piano classes. July 13th Andres de Segura, former leading bass-baritone of the Metropolitan Opera, will hold opera classes. Felix Salmond, noted English cellist, already a favorite here, will conduct classes in ensemble music in addition to teaching his chosen instrument, opening July 13th. Emil J. Polak, coach of many famous artists and recently heard here as assisting artist with Mme. Jeritza, returns May 18th. W. J. Henderson, veteran music critic of the New York Sun, will give six evening lectures, musically illustrated, opening Monday evening, May 25th, at the Fairmont Hotel. Opening April 27th, A. Kostelanetz will hold classes in sight reading and ear training. Annie Louise David, American harpist, a favorite here through her many appearances, will teach her chosen instrument, opening July 6th.

Free scholarships are offered under each master and the privilege of attending private recitals given by each artist teacher is a feature of the season. Reservations for time and all information concerning scholarships may be made at the headquarters of the school, Fairmont Hotel, Alice Seckels, manager.

SPIERING IN PORTLAND

Following his recent visit to Portland, Ore., where he conducted as a guest conductor one concert of the Portland Symphony Orchestra, Theodore Spiering, well known violinist, composer and conductor, has been invited to move to Portland next season and become the regular conductor for this orchestra, an invitation which he has accepted. The season in Portland will commence early in November and will continue for four months, the concerts being given in the Municipal Auditorium.

With a conductor of the distinction of Mr. Spiering it is believed that the Portland Symphony Orchestra will expand and increase not only the number of concerts per season for its home city, but will probably include in its itinerary Seattle, Denver, Tacoma, San Francisco and other leading Northwest and Pacific Coast cities. Mr. Spiering will leave New York early in the fall to prepare for his first season in his new post.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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This from Oregon, under date of March 18, 1925: "The present board of directors hold office until the middle of May and feel a little reluctance in committing the new board to anything for next year. However, our board is so united in this matter and the club at large seems to feel so well satisfied with the proposal that we are ready to contract for Miss Riegelman's appearance in December. Please mail contract."

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The Music Festival

(Continued from page 1)

attain the peculiar vitality and declamatory style which Wagnerian music requires. Nevertheless, the audience found much to applaud in Mme. Cahier's interpretations. Mme. Helen Stanley, together with Rudolf Laubenthal, sang the Sieglinde and Siegmund Love Scene from *Die Walkure*. Owing to a severe cold, to which we already referred, Mme. Stanley was unable to reveal the complete volume of her beautiful modulated voice and therefore missed the dramatic intensity of the music. It would be unjust and unfair to criticize her for a condition for which she was in no way responsible and which she could not avoid. Under the circumstances her work was indeed remarkable.

Again Alexander Kipnis in Wotan's Farewell acquitted himself admirably in every respect. His big, rich voice rang forth with unerring purity of intonation and resonance of color and the dignified, majestic phrases were negotiated with ease and musicianly intelligence. It was an exceedingly fine and comprehensive reading of this difficult and magnificent scene. Naturally, Alfred Hertz was one of the stars of the evening. His interpretation of Wagnerian music is authoritative and among the most convincing of the present day. The *Tannhauser Overture* and the orchestral part for the solos and chorus contained that overwhelming power of expression which forms such an outstanding feature in Wagnerian lore. The orchestra was in splendid form and Mr. Hertz, with masterly skill and deep sense of emotional emphasis, once more enthused the audience to the highest pitch of demonstrative appreciation.

Thursday evening was devoted to the interpretation of Schumann's *The Pilgrimage of the Rose*. Although several of our resident artists revealed themselves in a most favorable light, this program seemed to be weakest of the four. *The Pilgrimage of the Rose* is something akin to "chamber music." It possesses a certain delicacy of character and lightness of vocal ensemble that does not fit into a big space like the *Exposition Auditorium*. The chorus, orchestra and soloists, under Mr. Hertz's splendid leadership, did all that could be done with this work, but it was impossible to make its musical value known to the people, because of the apparently detached effect of the ensemble work which could not be heard adequately in the huge auditorium. Even the four soloists—Mme. Helen Stanley, Mme. Charles Cahier, Rudolf Laubenthal and Alexander Kipnis—did not seem to show that familiarity with the work which it requires for thoroughly proficient interpretation. And so the evening became an "off" night.

Special commendation and praise is due Lorna Lachmund, whose brilliant and beautifully placed soprano voice is always a delight; Teresa tum Suden, whose flexible and ringing soprano, as well as charm of interpretation, is always a joy to hear; Grace Henkel, whose warmth of vocal material and sincerity of expression never fails to impress; Eva Gruningr Atkinson, whose warm and sympathetic contralto voice is always a feature at any event in which she participates; Lillian Birmingham whose declamatory instinct is never found wanting, and Radiana Pazmor, whose musicianship and artistic style represent always a very authoritative factor on any program in which she participates. San Francisco had just reason to feel proud of its resident artists.

The second part of the program consisted of *The Russian Easter Overture* by Rimsky-Korsakow, *Russian Folk Songs* by Alexander Kipnis, *O Paradiso* from *L'Africaine* by Meyerbeer, interpreted by Rudolf Laubenthal, and Scriabine's *Le Poeme L'Extase*. Among these four numbers the Kipnis inter-

pretations proved most palatable to the audience and the distinguished Russian baritone received an ovation which was as well merited as it was noisy. The orchestral selections were splendidly interpreted under Alfred Hertz's baton, the first one being exceptionally enjoyable for its melodious and decidedly Russian characteristics, the last one belonging to that ultra modern school so difficult to appreciate after but one hearing. It was given for the first time and the writer was unable to obtain any definite impression from this one hearing. Rudolf Laubenthal's tenor voice and style of interpretation did not seem to be suited to the aria selected for him. All in all, the third event was not up to the standard of the other three.

The fourth and final event of the Festival took place on Saturday evening, April 25th, and the program consisted of Brahms' *Rhapsody for Male Chorus and Orchestra* with contralto solo, and Mahler's *Symphony No. 2*. It was a worthy climax to a brilliant occasion. The male chorus certainly gave an excellent account of itself. The well rounded and spirited phrases so ingeniously conceived by that master were rendered with a sonority of tone and artistry of phrasing that brought out the inherent beauty. Mme. Cahier sang the solo part with that musicianship and depth of sentiment which has formed such a prominent feature of her work throughout the Festival.

The Mahler *Symphony* belongs to one of those immortal heritages of genius which assume new and greater proportions the oftener you hear them. The orchestra played with an enthusiasm and precision that denoted love for the work and assurance in interpretative art. Every nuance of sentiment was adequately expressed and the various climaxes effectively accentuated. The "off-stage" band was placed in a manner to make its intended mission more effective, the tones coming apparently from a greater distance than was the case last year. The chorus was sure and attained thrilling climactic proportions at the close of the work. Both soloists, Mme. Stanley and Mme. Cahier, were in excellent voice and brought out the deep musical emotions with telling emphasis. Mme. Stanley's beautiful soprano voice rang out clearly and purely obtaining that unique effect which the high tones of the soprano, shining through the mass singing of the chorus and playing of the instruments never fail to create.

Of course, Alfred Hertz dominated the concert as usual. He watched every cue and with a precision that is absolutely uncanny he anticipated every important phrase and saw to it that it received prompt and adequate attention. Anyone who does not feel and comprehend the remarkable musical force and genius that reposes in that gigantic musical mind is certainly lacking in some of the essentials that make the musical enthusiast. He either has grown to be a musical pessimist or permits carefully nursed prejudices to submerge his musical common sense. The writer, who is pretty well versed on musical conditions throughout the world, could not, at this time, think of anyone who could take the place of Mr. Hertz in the esteem of the general public of this city.

We have waited until now to refer to Dr. Hans Leschke, who has attained such gratifying results with the chorus. Only those who actually know what it means to organize and rehearse a chorus of from five to six hundred voices, who understand the discouragements and disappointments that make life a burden to a conscientious chorus director when singers fail to understand the importance of attending rehearsals, realize Dr. Leschke's burden. We were present at a delightful reception given by Emmet Hayden to the chorus and learned in how much esteem Dr. Leschke is held by the chorus. The enthusiasm with which he was received was indeed inspiring for it revealed an affection which is rarely bestowed upon

one who demands discipline and proficiency from a mass of singers. Dr. Leschke is a genius in preparing a chorus and no doubt in conducting it also. He was unanimously, and with cheers, elected to be permanent director by the chorus members themselves. It is gratifying to know that such a musical force is added to the musical life of the city. The Pacific Coast Musical Review congratulates San Francisco, J. Emmet Hayden and the great Festival Chorus upon the selection of Dr. Leschke as permanent director and official of the city.

In giving credit we gladly call attention to Glenn Woods, the energetic chorus director of Oakland, who certainly has done wonders to assemble and prepare the Oakland section and, Eugene Blanchard, who so effectively and patiently added his share of valuable effort to the preparation of singers. Furthermore, Uda Waldrop is entitled to hearty recognition for the artistic and craftsmanlike organ interpretations, both in the *Pilgrimage of the Rose* and *The Mahler Symphony*. It is gratifying to have a municipal organist who can adapt himself so easily to taxing classic work.

The city's interest in music is deserving of special editorial comment and one of these days we shall treat this matter at length. In the meantime we wish to emphasize the fact that it is our firm conviction that these Spring Music Festivals can be made Coastwide events, that is to say, they will eventually attract people from all parts of the Coast. Those in charge have now learned by experience what to avoid and what to cultivate in order to appeal to the mass of the public. Let us all hope they have profited by their experience and that next year they will see to it that nothing is left undone to add to the artistic eminence of the event that measure of managerial thoroughness which will result in financial triumph as well artistic. This last remark is not intended as a reflection on A. W. Widenham's association with the Festival. He is one of the busiest, most patient, and most long suffering links in the chain that unites the musical forces of the symphony and festival seasons. When things go wrong he is blamed. When things go right he had evidently nothing to do with it. The writer has been in similar positions and knows how it is. But one man alone can not do everything. He must have co-operation from everybody, and it is co-operation toward the unity and uniformity of management that we have in mind when we refer to managerial thoroughness.

Olive Richardes will return to San Francisco on a visit to relatives, after studying this season with Alessandro Bonci in New York. Miss Richardes has a beautiful voice that has earned the commendation of critics, Mr. Bonci and many music lovers, and the young singer has had a very successful experience in public appearances. In addition to being a singer, Miss Richardes is a very fine musician and her personal charm adds greatly to her success. A committee of the Italian colony will welcome the young singer upon her arrival and she has been asked to give a concert here prior to her return to New York.

Mrs. Noah Brandt will present her Junior Class at Sorsos Club Hall, 536 Sutter street, on May 16th, at 2:30 p. m. The class will be assisted by Miss Madeline Renn and Miss Matie Tezina from the Senior Class. A varied and charming program will be presented in a highly artistic manner and the concert is anticipated by many music lovers with great interest. The composers represented on the program are: Raviña, Mendelssohn, Debussy, Grieg, Satter, Liszt, Jensen, Leschetitzky, Chaminade, Sinding, Rubinstein, Albeniz and Chopin. The pupils participating are: Miss Josephine Wein, Miss Frederica Levin, Miss Martha Meyers, Miss Marcia Frederick, Miss Evelyn Merrell, Miss Catherine Conlick, Miss Pauline O'Connor and Miss Marie Fezina.

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BRUNSWICK RECORD

Studio News

Eva M. Garcia, the well-known pianist and teacher of Oakland, presented some of her pupils at an Annual Recital in Ebell Hall, Oakland, several weeks ago. Assisted by Ellen Bohen, classic dancer, the young pianists acquitted themselves most creditably before a large and enthusiastic audience in the following program: In the Blacksmith Shop (Parlow), Bernice Schmidt; Sunlight (Mana-Zucca), Betty Nelson; Pixies' Goodnight Song (Brown), June Berger; The Dancing Sprites (Huerter), Virginia Beanston; In the Woods (Mana-Zucca), Billy Owsley; Melody (Carbonara), Nancy Sedgwick; Sur la Glace (Crawford), Marion Fisher; Waltz (Anthony), Charles Dinneen; To a Wild Rose (MacDowell), Margaret Thornally; Alsacienne (Thome), Ellen Bohen; The Mill (Rogers), Elinor Champion; Skating (Krogmann), Margaret Kranz; A Sunshine Holiday (Richards), Lucretia Brand; Album Leaf (Grieg), Kathleen Hughes; The Fair (Gurlitt), Laddie Gray; Criss-Cross (Smith), Marion Heathorne; The Cricket and the Bumble-Bee (Chadwick), Frances Hendrickson; Prelude (Chopin), Edward Odell; Bird's Frolic (Fontana), Pauline Russell; Harmony of the Angels (Burgmuller), Marie Thornally; Shadow Dance (MacDowell), Frances La Vergne; Shepherd Playing his Pipe (Rebikov), Mercedes Valerga; Viennese Waltz (Mozart), Dorothy Benn; Alt Wein (Godowsky), Clarice Hughes; Prelude (Nearing), Neil Daniels; The Fountain (Douillet), Marion Gale; Waltz, D flat (Chopin), Betsey Pembroke; Romance (Grunfeld), Vernon Comper; Awakening of Spring (Haberbier), Ethel Lauterbach; Traumerei (Schumann), Virginia Stultz; Mazurka (Chopin), Alice McKeegan; Morceau Caracteristique (Wollenhaupt), Jeanne Mauerhan; Echoes of Spring (Friml), Dorothy Aiken; Polonaise, A major (Chopin), Lillian Hermann; If I Were a Bird (Henselt), Ellen Clarke; Nocturne F sharp (Chopin), Lynette Grimes; Rustle of Spring (Sinding), Cornelia Sturges; Military Dance, Ellen Bohen.

Grace D. Le Page presented a group of her pupils in a song recital at the Wiley B. Allen Recital Hall in Oakland on Monday evening, February 16th. The students, who proved their careful training and natural accomplishments, were ably assisted by Frances La Vergne and Lynette Grimes, piano pupils of Eva M. Garcia and Frank Terramorse, Jr., tenor. The program was as follows: (a) La Chanson de L'Alouette (Eduard Lalo), (b) Serenade (Enrico Toselli), Miss Theresa Healy, lyric soprano; (a) Seguidilla (from Carmen) (Bizet), (b) The White Dawn Is Stealing (Cadman), Mrs. Leo Consta, contralto; (a) Serenata (Tosti), (b) La Mandoline (Debussy), (c) Bird of Love Divine (Haydn-Wood), Mrs. Earl Williams, soprano; (a) Gypsy Rondo (Haydn), (b) Shadow Dance (MacDowell), Francis La Vergne; (a) Voi Che Sapete (aria from Cavalleria Rusticana) (Mascagni), (b) Psyche (Paladibhe), (c) The Crying of Waters (Cambell-Tipton), Miss Bessie Healy, mezzo-soprano; (a) L'Oasis (Fourdrain), (b) Ideal (Tosti), (c) Song of the Open (LaForge), Frank Terramorse, Jr., tenor; (a) Vissi D'Arte (La Tosca) (Puccini), (b) Estrellita (Ponce), (c) A Bowl of Roses (Clark), Dona Martin, dramatic soprano; (a) Habanera (Carmen) (Bizet), (b) The Moon Drops Low (Cadman), Miss Mae Lynch, contralto; (a) Nocturne, F sharp (Chopin), (b) Witches' Dance (MacDowell), Lynette Grimes; duet, Can't Yo Heah Me Callin' (Romal), Dona Martin, soprano, Mrs. Leo Consta, contralto, Eva M. Garcia, accompanist.

A DELIGHTFUL LUNCHEON

On Saturday, April 25th, a large luncheon was given by Miss Estelle Carpenter, director of music, and the teachers of the music department of the public schools, in the Gray Room of the Fairmont Hotel at 12:30. A delightful program was given, consisting of vocal selections by George H. Madison, late of the Savage Opera Company; Miss Eloise Golcher, Miss Radiana Pazmor of the Spring Music Festival. Miss Dorothy Pasmore, of the San Francisco Symphony Orchestra, gave a cello solo, while Rudy Seiger, conductor of the Fairmont Orchestra, gave three violin solos.

Miss Carpenter was toastmistress and the guests of honor were Superintendent of Schools J. M. Gwinn and Mrs. Gwinn, and the board of education, as well as Tito Schipa and Mme. Schipa. The distinguished guests present were Mr. and Mrs. J. M. Gwinn, Mrs. Mary Prag, Mrs. Maud Mott, Frank Carroll Giffen, Mrs. Lillian Birmingham, Tito Schipa (the great tenor), Mme. Schipa, Charles Woodman, Mrs. C. Benson, Alfred Metzger, Reginald Webster, Mr. and Mrs. William de Bell, Mrs. A. M. Scott, Dr. D'Ancona, Mr. and Mrs. William Larraira, Mrs. Harold Wilson, Mrs. Selby Oppenheimer, Mr. and Mrs. P. Mohr, supervisors of music and a number of principals of the school department.

ZOELLNER MASTER CLASSES

Albert E. Ruff, famous vocal pedagogue and teacher of operatic stars, among whom are numbered Geraldine Farrar, Anna Case, Anna Fitzui, Marjorie Dodge, Paul Reimers, Eugene Cowles, returns to Los Angeles in August to conduct his Summer Master Classes. Last summer marked Mr. Ruff's debut locally, although he has had nearly thirty-five years' experience in his particular sphere, and his scientific method of voice rebuilding has received the endorsement of many prominent vocal authorities.

A large number of those enrolled last season have made reservations which can be secured by phoning the secretary of the Zoellner Conservatory at 1250 Windsor boulevard, phone 768-246. Arnold J. Gantvoort, noted lecturer, recently commenced a new series of lectures on Musical History and Appreciation. These lectures are given on Wednesday afternoons, from 4:00 to 5:00 o'clock, and have proven intensely interesting.

Mr. Gantvoort, who is widely known as an authority on matters musical, has charge of the Department of Harmony, Counterpoint, Orchestration and Solfege at the Zoellner Conservatory and enrollments of students for these particular branches have been coming in rapidly since Mr. Gantvoort's appointment.

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SEQUOIA TRIO-SABIN RECITAL

The final of the Artists Series Concerts of the Associated Students of the Piedmont high school, March 23d, was given by the Sequoia Trio of San Francisco—Pierre Douillet, pianist; Arthur Conradi, violinist; Arthur Weiss, cellist, and Wallace Sabin, organist. It was the occasion of introducing the newly installed organ in the auditorium of the Piedmont high school. Mr. Sabin, in his well-known masterly manner, illustrated the possibilities of the beautiful organ during his program, which consisted of Mendelssohn Sonata No. 6, Guilman; March Funebre, Debussy; The Little Shepherd and a charming composition by Pierre Douillet, The Reverie.

The Sequoia Trio delighted the audience with their exquisite ensemble, which was especially noticeable in the precision, with which they executed the "tempi rubati." Their numbers were Trios by Arensky, Schumann and Rubinstein. In the concluding numbers of the program, Saint-Saens' Prelude du Deluge and Bach-Gounod's Meditation, the organ joined the Sequoia Trio, creating a very impressive effect. The audience, which filled the spacious auditorium, was very demonstrative and demanded and received many encores.

CHAMBER MUSIC SOCIETY TOUR

The Chamber Music Society of San Francisco left on Monday, April 27th, for a tour of Southern California under the management of L. E. Behymer. On Monday, April 27th, they appear in Merced; on the 28th in Fresno, on the 29th in Hollywood, on the 30th in Pasadena. The afternoon of May 1st finds them in the Biltmore series in Los Angeles, and the evening of May 1st in San Bernardino. On May 2nd they appear in the remarkable series of Children's Concerts given by Miss Cocke in the Gamut Club in Los Angeles. They will then play Bakersfield, Santa Maria and Santa Barbara en route north.

The organization has been engaged to give the concluding concert on June 6th at the Biennial of the Federation of Music Clubs, which will take place from June 1st to 7th in Portland, Oregon. It has been a busy season for the Chamber Music Society—and next year will take them still further afield, since their position of absolute freedom from all other musical activities enables them at last to accept the numerous Eastern engagements offered.

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SEASON TICKETS FOR OPERA

The subscription sale of tickets for the San Francisco Opera Company's third big season to be given this fall will begin Friday, May 11th, according to an announcement made this week by Gaetano Merola, director-general. The sale will be conducted from the offices of the San Francisco Opera Association, 68 Post street, and until June 15th will be restricted to members of the San Francisco Opera Association, numbering more than 2500 men and women in and around San Francisco who identified themselves with this movement to give the bay region permanent grand opera.

On and after June 15th the subscription will be thrown open to the general public. The season sale embraces eight performances, with the same prices prevailing as last year—from \$1 to \$5. Season subscribers will have the double advantage of first choice of the tickets and a reduced rate that will mean eight operas for the price of seven. Officers of the San Francisco Opera Association believe that, with the splendid repertoire of new operas and the number of new artists brought here from the East and from abroad, the season sale this year will reach a volume that will establish a record.

In addition to the eight subscription performances there will be two additional performances. The repertoire consists of Aida, Samson and Delilah, Amore dei Tre Re (Love of Three Kings), Marta, Barber of Seville, Anima Allegra (Joyful Soul), Faust, Manon and possibly Traviata. The artists include: Sopranos, Claudio Muzio, Elvira de Hildago and Rosina Torri; mezzo-sopranos, Margherita d'Alvarez and Irene Marlow; tenors, Tito Schipa, Fernand An-

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seau, Antonio Cortis and Ludovico Oliviero; baritones and basses, Ricardo Stracciari, Marcel Journet, Cesare Formichi, Vittorio Trevisan and Antonio Nicolich; conductor, Gaetano Merola; assistant conductors, Pietro Cimini, Giacomo Spadoni; ballet master, Natale Corrossio; scenic director, Grandi of La Scala, Milan.

REMODELED STANFORD ORGAN

The work on the organ at the Memorial Church at Stanford University is proceeding satisfactorily, and it is hoped that the organ will be ready for recitals again on or before Sunday, May 10th. The new Skinner console, a masterpiece of the organ-builder's art, containing every convenience for the organist and provision for all the additions that are contemplated for the Stanford organ in the future, is in place. The elaborate wiring necessary for connecting up the new console to the organ is a matter requiring time and patience.

The organ cases on both sides have been moved nearer to the choir seats. The swell boxes have been enlarged, and the new expression shutters are in place. All of these changes will tend to deflect the tone of the organ more successfully toward choir and congregation and to blend artistically the two divisions of the organ.

A new blowing plant has been installed under the choir seats, and for several weeks past the carpenters have been busy building soundproof walls around it. The carpenters at the university have also done all of the remodeling of the case work, and their work is entirely completed.

Two new sets of pipes have been installed, a large trumpet and diapason on the great organ, both of which will add a considerable amount of volume to the full organ. Announcement concerning the first services and recitals in which the organ will be used will be made in the near future.

MAY CONCERT AT ST. IGNATIUS

A rare musical treat is in store for lovers of church music in the sacred concert being prepared for Sunday afternoon, May 10th, at St. Ignatius Church, under the direction of Harry Wood Brown, organist. Local artists, including some of the best soloists obtainable on the Pacific Coast, will take the leading parts in a program which will appear later.

The choral numbers will be a special feature, accompanied by a symphony orchestra



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GUSTLIN'S ENGAGEMENTS

Clarence Gustlin, exponent of American Opera Interp-Recitals, appeared before various State conventions held by the National Federation of Music Clubs during the season just about to close. After his recital in New Mexico last autumn, he was recalled again this spring to give another opera from his repertoire of ten. In North Carolina he was heard in Statesville by delegates from all parts of the State, and in Mississippi, at West Point, he played to large and appreciative audiences. In Alabama and Florida he extended the power and influence of the federation in a way that only an intelligent and artistic interpreter of native talent could have done.

VIOLIN AND PIANO RECITAL

A joint recital by pupils of Joseph George Jacobson's piano class and Sigmund Anker's violin class will be given as a tribute to Music Week on May 22nd in the Colonial ballroom of the St. Francis Hotel at 8 o'clock. An interesting program is promised by the two teachers which should be of interest to music lovers.

The Joseph George Jacobson piano class gave their seventh monthly recital on April 19th at the Baldwin Studios. As usual, the place was crowded and the interesting program was much enjoyed. The outstanding features were the Waldstein Sonata by Beethoven, of which Gladys Wilson played the first movement; the Mendelssohn Concerto, played by Marian Patricia Cavanaugh; the Rhapsody d'Auvergne by Saint-Saens, played by Sam Rodetsky. Others who took part in the program were Rebecca Nacht, Violet Miller, Myrtle Waitman and Enmet Dor-man, a violin pupil of Otto Rauhut. The added attraction was a group of songs by Maximilliano J. Lorenzini, baritone, who was much applauded for the good work he did. Albert White played the violin obligatos.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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NOTED TEACHER INTERVIEWED

Yeatman Griffith, Teacher of International Reputation, to Hold Summer Classes in California and Oregon

Yeatman Griffith, American vocal pedagogue of international fame, has accomplished great things for the singers of his own country, as well as for many foreigners. The notable successes of Florence Macbeth, prima donna coloratura soprano of the Chicago Grand Opera Company, who has just been re-engaged for her eleventh season with that organization; of Marguerite D'Alvarez, Peruvian prima donna contralto; of Ralph Erolle, leading lyric tenor of the Metropolitan; Ulysses Lappas, Greek operatic dramatic tenor, and of the many artists engaged by William Wade Hinshaw, Philadelphia Civic, San Carlo and other operatic companies, are outstanding tributes to this master.

Due to the colossal success of his summer vocal master classes in Los Angeles, Calif., and in Portland, Oregon, the past two seasons, Yeatman Griffith returns this summer for his third season on the Pacific Coast. Having been urged to give a similar class in San Francisco, Calif., also, he has, therefore, arranged his schedule as follows: San Francisco, June 3rd to July 1st; Los Angeles, July 6th to August 3rd, and Portland, August 10th to September 7th.

"To those concerned with the advancement of music and art in this country, it should be a joy and satisfaction to know that this American with a distinguished European reputation, in his summer vocal master classes, which he established in London in 1912, has taught singers and teachers of singing from almost every country and every State in the Union—a record that needs no comment." These vocal master classes are conducted in the form of lectures and demonstrations which cover the facts relative to the production of the voice, efficiency in teaching from the building up of the voice of the beginner to correcting the faults of the artist, and also, what constitutes coaching, style and repertory.

Asked "What is a teacher?" Mr. Griffith replied: "A teacher is one who removes all obstacles between the student and the subject. This is as clearly possible with the building up of the voice as in any other subject, for it is the causation, not the effect, which must be the fundamental basis of teaching. It is the manner in which 'tone placing' is approached and discussed which has caused so much trouble, so many endless investigations, discussions, disagreements, and after all—failures. If one thoroughly understands causation, that is to say, the cause which produces the effect, which must produce the effect, he is then possessed of the truth, the actual facts, relative to the correct production of tone, and such a person can build the voice from vocal infancy to its highest state of perfection."

One of the greatest experiences of Yeatman Griffith was the success that attended him at the first music clinic ever conducted in America. It was held by the Minnesota Music Teachers' Association in Minneapolis, 1923. Yeatman Griffith was invited to handle the voice, Leopold Auer the violin, and Joseph Lhevinne the piano. The Minne-

apolis Tribune, June 22 (James Davies), described the occasion as follows:

"The first of the musical clinics was held by Yeatman Griffith of New York, who gave a brilliant exposition of his methods of vocal instruction before 600 teachers and singing students. What is more, he proved his points with a distinctness that the veriest tyro could understand. Without the experience that lies at the foundation of Mr. Griffith's conclusions, however, the ability to gauge to the tiniest degree differences of tone, the knowledge he displays of student psychology, and the infallible accuracy with which he detects at once a student's weakness, it would be presumption for the average individual to try to imitate him."

Yeatman Griffith had an enviable standing in Europe before teaching in his own



country, for there he and his brilliantly talented wife became famous for their joint song recitals and as teachers. It was in America, Italy and London that he taught Florence Macbeth, whose marvelous success may be called due entirely to American training.

When Yeatman Griffith leaves for the Pacific Coast in May, he will have completed one of the busiest and most successful of his New York seasons. Miss Blunt, the assistant teacher, will continue the summer work at the new studio address, 52 West Seventieth street. Yeatman Griffith resumes teaching in New York October 1st.

CESAR THOMSON TO BE HERE

The famous Belgian violinist, Cesar Thomson, will come to California for ten weeks during June, July and August, affording artists and students of violin the first opportunity, outside of Europe and New York to study with this world-famous artist. It remained for the Master School of Musical Arts, which opens in May at the Fairmont hotel under Lazar S. Samoiloff's direction, to bring this justly famed master to the West. The name of Cesar Thomson is, perhaps, the most distinguished among those of violin teachers and performers of modern times. This veteran master has, for years, attracted the best talent of Europe to his classes at the

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September 1, 1925*

conservatories of Paris and Brussels. He has many famous pupils, and the two violinists of the Flonzaley Quartette, Adolfo Betti and Alfred Pochon, were graduated at the Liege Conservatory under Cesar Thomson.

Alice Seckels, manager of the Master's classes, announces that he will give a private recital, free to enrolled students of the Master School, and arrangements are now being made for a public recital. Ysaye called him "the greatest violinist of our time," and he is the same virtuoso as formerly. He combines the brilliancy of the Italian school with the subtlety of those of France and Belgium. He is equally at home in every style of composition, and has, in the course of his long and honorable career, acquired and imparted the secrets of every "master" violinist of note. His methods of teaching are highly individual and will be conducted here exactly in the same manner that Mr. Thomson uses, with such brilliant success abroad.

The famous Russian pianist, Josef Lhevinne, will open his classes on the 11th of next month, with brilliant pianists enrolled from different parts of the United States.

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DANISH MUSIC WEEK

A Danish Music Week will be held at the Royal Opera House, Copenhagen, Denmark, in the beginning of May, 1925, under the auspices of a special committee of the best known names of the Danish musical world. Their majesties the king and queen of Denmark are the high patrons of this event, and the Danish secretary of state, the secretary of education and the lord mayor of the city of Copenhagen are honorary presidents of the committee.

The outstanding feature of this week is a program of the very best and most characteristic national productions of Danish scenic compositions, operas and operas comiques, as well as ballets. The program will consist exclusively of Danish music, represented by such well-known composers as I. P. E. Hartmann, Niels W. Gade, Peter Heise, P. E. Lange-Muller, Carl Nielsen, August Enna, Fini Henriques and Hakon Boerresen.

In connection with this week a booklet will be distributed in Denmark and abroad containing a survey of the works which it is contemplated to produce on this occasion and a review of the history of the ancient Danish Royal Theatre and its important influence on the development of artistic life and culture in Denmark. Invitations have been extended to foreign musical experts and representatives of the International Music Press to attend the "week."

A preliminary program has been drafted containing such well-known Danish operas, etc., as Liden Kirsten (Little Christie), Et Folksang (A Legend), Drot og Marsk (King and Liege), Der var engang (Once Upon a Time), Den Lille Havfrue (The Little Mermaid), Masquerade, Kaddara (an opera with a subject from Greenland), etc.

It is hoped that this Danish Music Week will add to the high reputation which the Danish scenic music already enjoys at home and abroad, and it may be anticipated that an event such as this, in which the works of the very best Danish composers, old and modern, will be produced, will be of real interest to all lovers of this fine art.

LISZNIEWSKA'S PEDAGOGY

A former pupil of Mme. Marguerite Melville Liszniewska, on hearing that the famous pianiste and composer is to play and hold classes in San Francisco this summer, has written of some of her own experiences with the virtuosa. "In the first place, Madame's memory is phenomenal; she sits at the second piano playing simultaneously with her pupil without notes, though the student uses notes to play from and to be marked for correction. I have never seen pupils bring anything from the classics to Madame that she did not know perfectly by memory, and she is one of the most analyzing and painstaking of teachers.

"Her knowledge runs the gamut of the classics and well through the ultramoderns, including Schoenberg, Ornstein and Emerson Whithorne. Of the latter she said, 'How he has caught the spirit of New York in his Times Square!' and her own immediate in-



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terpretation of it was that of splendid rhythm and fine effects.

"The joy of Mme. Liszniewska to all American students—and she numbers them by the hundreds—is that in being an American herself, born in New York City, she brings to us American instincts and understanding of our needs. She has also the American 'pep,' a wonderful personality and is a woman of high education in many lines, a lecturer, writer, pedagogue."

Mme. Liszniewska will arrive in San Francisco to open piano classes June 22nd under the direction of Alice Metcalf at Sorosis Hall. She will be there three days a week and give two days a week to classes at the Dominican School of Music, San Rafael, where applicants are now being received. During her five weeks here she will be heard in recital in one of the large auditoriums.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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ELWYN ARTIST SERIES

Josef Hofmann is still the master pianist. That there has been no diminution of his powers or loss of genius is attested by W. J. Henderson, the veteran music critic of the New York Herald, on the occasion of Hofmann's first concert in New York of the new season. Speaking of the pianist's treatment of Beethoven's sonata, opus 110, he said: "Mr. Hofmann seemed to delight in showing that peaceful beauty, perfect clarity, and the calm utterance of deep sentiment could restore to this work the supreme beauty of melodic line and structural form which its creator gave to it. In this composition the pianist set the key of his whole recital. He drew everything finely. He made no attempt at ponderous effects." And concerning Schubert's Wanderer Fantasia, he wrote: "It was one of the greatest performances of this admirable work ever heard in this town."

Mr. Hofmann is scheduled to appear on the Elwyn Artist Series at the Exposition Auditorium in January, 1926. The season prices for the entire ten concerts given in this series will be \$3.50, \$5.00 and \$8.00. Reservations may be made by making a deposit of \$1.00, the balance to be paid on or before September 1, 1925.

The other attractions listed for the series include: Edward Johnson, leading tenor Metropolitan Opera Company; Margaret Matzenauer, leading contralto Metropolitan Opera Company; Cecilia Hansen, violinist; Hulda Lashanska, soprano, in joint recital with Felix Salmond, English cellist; Tamar Karsavina and her ballet, with Pierre Vladimiroff; Maria Kurenko, soprano; Vicente Ballester, leading baritone Metropolitan Opera Company; Toscha Seidel, violinist; and Olga Samaroff in joint recital with London String Quartet.



IMPENDING MUSICAL EVENTS



CADMAN-TSIANINA RECITAL

Charles Wakefield Cadman, foremost living American composer-pianist, and Princess Tsianina, the noted Indian mezzo-soprano, will appear at the Exposition Auditorium the afternoon of May 10th under the auspices of the San Francisco Women's Building Association. This will be the first joint recital in the city by these famous Americans. Cadman has over 300 published works to his credit, including numbers for the piano, organ, violin, ensemble, orchestra and several operas. Shanewis, his Indian opera, was produced for two consecutive seasons at the Metropolitan in New York, the only American work thus honored; and the Chicago Civic Opera will produce his latest opera, *A Witch of Salem*, this fall. Mr. Cadman has been unusually successful in the concert field, and is fortunately equipped to present his compositions in public.

Princess Tsianina (pronounced Chi-nee-na, translated Wild Flower), is a Cherokee-Creek Indian maiden of charming voice and personality. She was first educated in an Indian school and was later under some of the best vocal instructors in the country. She has sung with success with many of the leading symphony orchestras, but of late has been giving her time exclusively to appearances with Cadman. Those who have heard her sing are enthusiastic with praise of her vocal and interpretive ability. Cadman's opera *Shanewis* was written around the story of Tsianina's life, and she always sings the principal role. Many arias from this opera will be included on the program by the princess. The Cadman-Tsianina joint recital is being heralded as an All-American Concert, and undoubtedly they will attract one of the largest audiences of the season. Tickets are selling at Sherman, Clay & Co.

CADMAN PAGEANT IN PORTLAND

Popular appeal is the end for which he has striven in the composition of music for *Rosaria*, Charles Wakefield Cadman, America's foremost composer, said while in Portland conferring with Director Montgomery Lynch about the production and direction of the Rose Festival pageant during the third week of June.

"Most pageants have not had enough of the popular appeal, the spirit of democracy, in their music," Cadman declared. "In the music for *Rosaria* I hope to show that melody and appealing rhythm will please everyone." *A Rose for Every Heart* will be a tremendous waltz song hit when *Rosaria* is produced, the composer believes. Its refrain has strong melodic appeal and rhythm.

But *Rosaria* will present, too, a number of highly serious and beautiful choral numbers, including the Children's Chorus, for which Doris Smith of Portland, author of the *Rosaria* story, wrote the words. As in *A Rose Jar*, a magnificent solo for a feminine voice, will be a highlight.

"I am having a wonderful time doing all sorts of music for *Rosaria*," Cadman asserted. "The pageant is a beautiful thing and the production is going to be magnificent."

Mr. Cadman will come to Portland to direct the orchestra in an especially written intermezzo for *Rosaria*. He is the composer of *The Land of the Sky-Blue Water*, *At Dawning*, *Far Off I Hear a Thrush* at *Eve*, *The Thunderbird Suite*, *Oriental Rhapsody*, *Omar Khayyam Suite*, and four operas: *Daoma*, *The Garden of Mystery*, *A Witch of Salem*, and *Shanewis*.

JOSEF LHEVINNE THIS MONTH

With but two weeks remaining in which application may be made for entry to the Josef Lhevinne master classes in piano, which open May 11th for five weeks, the offices of the Master School of Musical Arts at the Fairmont Hotel are receiving daily enrollments from eager students, teachers and artists, many coming from long distances.

Lhevinne, one of the truly great pianists of the day and internationally famous as a pedagogue, will, for the first time, teach on the Pacific Coast, starting May 11th, in San Francisco. The bringing of this famous artist to the West is due to the foresight of Lazar S. Samoiloff, director of the Master School of Musical Arts. A life-long friend of Lhevinne, he prevailed upon him to devote five weeks of his time (between his Juillard School teaching in New York and his Eastern summer classes) to San Francisco. He will be the second of the long list of well known teachers to come here this summer under the banner of the Master School; Lazar S. Samoiloff, director of the school and head of the vocal department, having opened his classes Monday, April 27th.

Lhevinne's classes will be conducted in the usual Lhevinne fashion, each player being given numerous opportunities to perform, both players and auditors (those who just listen without playing), having the advantage of listening to the corrections made on each player's work, and incidentally, Lhevinne's personal demonstrations of tone, phrasing, etc.

Free scholarships are offered for both private and class work with Mr. Lhevinne. Talented artists and students without the means for study are eligible for scholarships under Josef Lhevinne and should apply for blanks for registration from Miss Seckels, manager of the Master School, at her office, Room 139, Fairmont Hotel. The contest will take place Saturday morning, May 8th, at 11 o'clock.

A feature of the school's activities will be a private recital by each of the masters of the faculty, free to all enrolled students in any department.

Following Lhevinne will be the evening lectures given by W. J. Henderson at the Fairmont Hotel, opening Monday evening, May 25th, and following Thursday evening, May 28th, and for two additional weeks. Tickets for these lectures may be secured at Sherman, Clay & Co., or at the Master School offices. Julia Claussen will open her classes June 1st, and an effort is being made to have her come earlier, since numerous students are now awaiting her arrival. Emil J. Polak, famous coach for Matzenauer, to Ruffo, Andres de Seguro, Mary Garden, Maria Jeriza and other artists, will accept artists and students for coaching, May 11th. Cesar Thomson will, for the first time, conduct classes in the West, opening June 15th, to be followed by Felix Salmond, July 13th, and Samuel Gardner, July 20th. Sigismund Stojowski returns for his second season in California, June 29th, and Andres de Seguro will conduct opera classes and stage scenes from operas for five weeks, beginning July 13th.

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SCHOLARSHIP WINNERS

Seven scholarships were awarded some time last month for vocal lessons with Lazar S. Samoiloff, director of the Master School of Musical Arts of California, after a contest in which twenty-three had applied. The judges were Mme. Helen Stanley, Tito Schipa, Lazar S. Samoiloff, Alice Campbell MacFarlane and Alice Seckels.

The following were successful winners: Florence Ringo, soprano, of San Francisco;

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John G. Upman, baritone, of Santa Clara; Jeanne Herforth, soprano, of San Francisco; Elise Collins, coloratura soprano, of Butte, Mont.; Max Brakebull, tenor, of San Francisco; Gladys St. John, soprano, of Canada; and Laura S. Tastka, soprano, of Pittsburgh, Pennsylvania.

SUCCESS OF JOHN WILLIAMS

Normal Classes in Over Twenty Principal Cities of the United States

Over five thousand teachers of pianoforte have heard and applauded the message brought by John M. Williams, the originator of the celebrated John M. Williams system of fundamental training for teachers of pianoforte, in his recently completed and sensation-ally successful tour of the United States and Canada.

Fifteen thousand miles were traveled and large and enthusiastic classes were enrolled in twenty principal cities of the country. Return engagements have been the rule, New York City alone requiring three different classes to satisfy the demand. Philadelphia, Chicago, Seattle, Oakland, San Francisco, Los Angeles, Denver, Salt Lake City, El Paso, Dallas, Fort Worth, Oklahoma City and Kansas City were among the cities visited. Over five hundred representative teachers of pianoforte from eighty-five different cities located in thirty-five States and two provinces of Canada are now enthusiastic supporters of the John M. Williams system of fundamental training for teachers of pianoforte.

For over twenty years Mr. Williams has been studying the musical development of the child mind and has very successfully solved many problems of the music teacher who teaches the "average child" from the "average home." His work deals exclusively with children during their first four years of pianoforte study. His many clever and original ways of arousing and keeping the interest of children in their practice have won the commendations of scores of teachers throughout the country. In the April issue of *The Etude* he has an interesting article on this subject.

In his present tour, which will last three years, Mr. Williams is doing a pioneer work—he is bringing the normal course to the teacher instead of the teacher going to the normal course—often in distant cities and at a great sacrifice and a large expense. The spontaneous response from scores of teachers everywhere has proved the necessity of and desire for this work. In their many letters of appreciation the teachers have shown their gratitude and thankfulness for having the opportunity to take this course.

During his tour Mr. Williams has given lectures entitled "The Musical Education of the Child" and "The Advisability of Normal Training for Music Teachers" before the Philadelphia Music Teachers' Association, James Francis Cooke, president (the oldest city association in the United States); the Kansas State Music Teachers' Association; the Schubert Club of Providence, R. I.; the Harmony Club of Fort Worth, Texas; the music department of the Women's Literary Club of Salt Lake City; the San Diego Music Teachers' Association of San Diego, and over fifty convents.

Mr. Williams' "First Year at the Piano" (Presser) is now being used in the Los Angeles Junior High School with great success. This and his other books, "Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer), "Child's First Music Book" (Schirmer) and "Tunes for Tiny Tots" (Presser) are among the most popular and best selling books for beginners in piano playing on the market and are meeting with great success not only in this country, but in England (an English edition of "Child's First Music Book" has been found necessary) and in France

also, in Australia and in Germany many copies are sold.

Mr. Williams will conduct normal classes in Chicago and on the Western coast during the summer of 1925, opening in Chicago on June 1st, going from there to Minneapolis, Calgary, Canada, Seattle, Tacoma, Oakland, San Francisco and Los Angeles.

GRAVEURE COMING SOON

Louis Graveure's master class in San Francisco, which will begin on Monday, July 27th, is already assured of a greater success than either of his two previous visits to this city.

Graveure's master classes are particularly adapted for the coaching of teachers, and as such have been recognized the world over. Seventy per cent of the entrants already enrolled are teachers who themselves preside over large vocal classes in this and other cities. But a maximum of fifteen master pupils will be accepted, and these are carefully chosen from teachers and advanced students whose previous study of the vocal art has equipped them to receive special coaching instruction of the baritone master.

Listening to this master class will be the auditors—all pupils receiving the benefit of the extraordinary series of lectures which Graveure delivers from day to day during the five weeks of his visit to San Francisco.

MME. DE PASQUALI PASSES

The musical world was shocked last month when the news came from Omaha, Neb., that Mme. Bernice de Pasquali succumbed to influenza and pneumonia, after a brief illness. The daily press already published the details regarding Mme. de Pasquali's career. They did not publish the nobility of soul and the generosity of heart, the modesty of bearing and the lack of conceit that proved such great traits of her character. Her triumphs left her humble and the jealousies of her profession never scorched her soul. She was one of those warm-hearted, buoyant natures which are found so frequently among great artists. She was one of the first American artists who gained fame at home and abroad. We have read of her conquest in the East with the Metropolitan Opera House, in Europe, specially in Italy, and her recent triumphs in vaudeville, of which she has not less reason to be proud. But we have failed to find anything about her triumphs at the old Tivoli Opera House in San Francisco, where, as Bernice James, she earned well-merited laurels as Marguerite in Faust and other operatic roles. She was an American artist of whom the country had reason to feel proud. Not the least of her conquests was her transcontinental tour with Antonio Scotti in Mozart programs—events that will not be forgotten by those who had the pleasure to hear them.

AN EXCLUSIVE CONCESSION

During the visit of Marco to New York this spring, the stage executive of Loew's Warfield arranged with Flo Ziegfeld for the exclusive right to produce in California the stage effect known as the Malvisto Pantograph. This, you may remember from having read of it in the magazines, is the spectacular electrical stage illusion which brings the figures of the dancing girls in silhouette almost, or rather the illusion makes you think so, over the heads of the audience.

The effect was first staged at the Folies Bergere in Paris; it was later quite a sensation at the Alhambra in London, and then Ziegfeld brought it to New York, where it proved the big kick of the American Follies. The Malvisto Pantograph will be as great a hit in San Francisco as Ideas of Birdland. The Sphinx on the River Nile, Ideas of Bagdad or the current engagement of Gilda Gray.

BY WAY OF APPRECIATION

My dear Mr. Metzger:

I do want to tell you of my deep sense of appreciation for your many acts of courtesy to me. Teaching is hard work at best, but when one has high ideals and the attaining of these ideals means years of untiring effort for teacher as well as pupil, there are necessarily many moments of blank discouragement, especially when one realizes that the public does not yet demand purity of tone. "Hearing, they hear not"—

But you have always been by your courtesies an encouragement and in time, Mr. Metzger, you will know that your trust has not been misplaced. I am sincerely and gratefully

MARY MCCREA.

(Editorial Note.—To make things easier for the really deserving and competent instructor is one of the fundamental policies of the Pacific Coast Musical Review, and every time we find someone who understands us like Mrs. McCrea does, we feel that our efforts have not been in vain.)

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GUY MAIER LECTURE RECITALS

Guy Maier of Maier and Pattison, the famous duo pianists, will give a series of Interpretative Piano Lecture Recitals at the studio of William Edwin Chamberlain, 2431 Ellsworth street, Berkeley, during the latter part of this month and early June as per announcement on another page. It is not necessary to specify the reason why it is of exceptional advantage to students and teachers to endeavor to benefit from the presence of Mr. Maier and attend these recitals. We shall be pleased to go into further particulars regarding the valuable service Mr. Maier is able to render pianists of the bay region in the next issue of this paper. We can only say at this time that there is no one in the entire world that can give more authentic information regarding the significance of two piano recitals than Mr. Maier.

The first lecture lessons will consist of an informal talk on the general principles of interpretation. Then, beginning with the second lecture, Mr. Maier will play and discuss the following works: Lecture II—Dances—Old and New; Two Sarabands, Gavotte in G minor (Bach); Gavotte (Gluck); Ten Little Waltzes (Schubert); Minuet (De Severac); Rigaudon (MacDowell); Marche Mignonne (Poldini); Mazurka (Chopin); Crapshooters' Dance (Lane); Juba Dance (Dett). Lecture III—Melodie (Gluck); Perpetual Motion (Webster); Sonata Op. 31, No. 3 (Beethoven); Four Song Transcriptions, On Wings of Song (Mendelssohn-Liszt); Apres un Reve Clair de Lune (Faure-Maier); Erl King (Schubert-Liszt). Lecture IV—(Chopin)—Four Preludes, Ballade in G minor, Impromptu F sharp major, Berceuse, Four Etudes Op. 25, Polonaise, A flat major. Lecture V—Ballet (in three parts) The Romance of the Toy Shop (Debussy); Minstrels, Clair de Lune, Evening in Granada (Debussy); March of the Tin Soldiers, The Merry-Go-Round (Troendle); Gnossienne (Satie); Nocturne (Grieg); Intermezzo in E flat (Brahms); The Cricket and the Bumble Bee (Chadwick); The Juggling Girl (Moskowski). Lesson VI—Ballet, Krazy Cat (John Alden Carpenter); Prelude (Gliere); Romance in F sharp, The Prophet Bird (Schumann); Puck (Phillipe); Movement Perpetual (Poulere); Claire de Lune (MacDowell); The Old Music Box (De Severac); The Punch and Judy Show, A Ghost Story, The Hurdy Gurdy Man (Goossens); Lullaby (Juon); Prelude in G minor (Rachmaninoff).

BY WAY OF APPRECIATION

San Francisco, March 6, 1925.

Dear Mr. Metzger:

You certainly have granted me and L'Association splendid courtesy in your paper, and I most sincerely thank you for your fine, clear and very comprehensive article. I hope and trust our work will give all the satisfaction expected and surely no efforts will be spared to establish our San Francisco branch on a solid basis. Of course, the information and data will be concentrated in the Paris bureau, and all interested parties, knowing of this, will be able to avail themselves of this means of providing themselves with all the particulars they might require. Thanking you again for all your valuable interest and assistance, I am very sincerely yours,

REBECCA GODCHEAUX.

(Editorial Note.—We trust that our readers will not forget the opportunity afforded them to inform themselves of any musical facts in which they are interested through the services of the French Association of Artistic Expansion and Exchange, of which Miss Godcheaux is the representative in San Francisco. In order to assist Miss Godcheaux in her work it is necessary to give her all the information she may seek from members of the profession, managers, and others affiliated with our musical interests.)



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"CONFESSIONS OF A QUEEN"

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ing the Cast, the Picture Can't
Help but Interest

Cast—Lewis Stone gives another of his delightful performances, this time a king "whose heart is bigger than his realm." Alice Terry a stately queen. John Bowers suited as an aspirant to the crown. Helena D'Algy the king's pet distraction. Others, Joseph Dowling, Eugenia Besserer and little Frankie Darro.

Type of story—drama; from Alphonse Daudet's novel, "Kings in Exile." Victor Seastrom has mounted Daudet's story very beautifully. The picture is always splendid to look upon, and graced with the lovely presence of Alice Terry and the interesting personality of Lewis Stone, it cannot fail to hold.

The theme deals with the alliance of King Charles II with a princess of another line, a marriage arranged by the prime minister. The queen tolerates the king, whose consideration of her feelings she does not respect, but whose lack of interest in his realm distracts her. The king, though believing his wife loves Prince Alexi, grows more in love with her, and finally flees the palace with her and their son rather than abdicate in favor of revolutionists. The queen continually goads him for his cowardice in not upholding his place, and eventually the king, to escape it all, willingly enters a trap set against his life by revolutionists. The queen learns of his act, and finding herself in love with her king, and willing to live with him without his kingdom, goes to him and is in time to save his life.

Direction—Victor Seastrom; good.

Author—Alphonse Daudet.

The Woman's Lyric Club of Los Angeles, for twenty-one years a leading strictly music organization on the Coast, is assembling a choral of eighty voices to sing on the National Federation biennial program, it is announced by Mrs. W. V. Goodfellow, who is handling this group and event. This great choral will "compete" with a similar group of eighty voices from the Fortnightly Music Club of Cleveland, Ohio, but will have its own leader, J. B. Poulin, who has been with the club since its founding in 1904. The Lyric Club choral to date has definitely signed twenty-one first and twenty-two second sopranos, twelve first and eighteen second altos, the full quota of eighty to be completed this week. The choral has been promised a date at the Fairmont hotel on its return trip from the biennial, it was announced.

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ANNOUNCEMENT

Although we promised to make an interesting announcement in this issue, we are unable to do so on account of certain delays in arrangements, which must be definitely settled before publishing our plans. Also, owing to the review of the Spring Music Festival and other important events, we were obliged to hold over several local concerts, among them that of the splendid Woodwind Ensemble. However, since the season is now closed, we have several months during which to concentrate our attention upon Northern California events. The season has been so active that it would have required a paper twice the size of the Pacific Coast Musical Review to do justice to everything.

News from New York

By ANNA SCHULMAN

New York, March 20, 1925.

February has only twenty-eight days, but in that short period, New York music lovers heard—or could hear—125 concerts and recitals and thirty-one performances of opera. There were thirty-four song recitals, twenty-four piano recitals, eighteen violin recitals, twenty-four orchestral recitals, and various other musical events. To Mme. Cahier, John Charles Thomas and Emilio Gorgoza belong the vocal honors. Kreisler, Heifetz and Zimbalist stand forth as the shining lights among the violinists; of the pianists, Brailowsky's fourth recital made the deepest impression.

The opera is drawing to a close, but there are three first performances which must needs be mentioned. Giovanni Gallurese, by Montemezzi (composer of *L'Amour de tre Re*), was received with great enthusiasm. Montemezzi was present and came in for an ovation. Marie Mueller, a young German soprano, made her debut in this opera, and sang the role with great beauty and understanding. Lauri-Volpe sang the tenor role and Tulio Serafin conducted. *Jenufa*, by Leos Janacek, a Bohemian, is a most colorful opera, as can be deduced from the fact that the plot is laid in Czecho-Slovakia. Matzenauer, as the mother, shared honors with Jeritz, who played the title role. *Der Freischütz*, by Weber, is a most romantic and melodious opera, and the audience received it with delight. Mme. Rethberg's singing as Agatha received one ovation after another, and the chorus was a credit to itself and to its trainer, Giulio Setti. Mr. Bodanzky conducted.

Lawrence Tibbett—A year ago, a young American artist gave his first recital at one of the smaller concert halls in New York. The reception accorded him was a most enthusiastic one, but then the audience was composed largely of friends, as is usually the case in debuts. But his singing gave promise of great things to come, and on the evening of March 16th, in New York's largest concert hall, Lawrence Tibbett fulfilled the expectations and hopes of his friends. He sang to a sold-out house, and the first tier of boxes looked like the Golden Horseshoe at the Metropolitan Opera House, for many of the boxholders of the opera were there, also many famous singers. It was indeed the young American's night, and he acquitted himself admirably, and withal, modestly.

The program was chosen with admirable care. Eri tu from *The Masked Ball* by Verdi, two delightful airs from *The Beggars' Opera* by Gay, several of the satirical songs of Moussorgsky, and some songs by Frank La Forge—the accompanist—were included in the program. In all the selections chosen, Tibbett displayed surprising resources in volume and power of tone, also in phrasing and in interpretation. His voice has considerable power, but is always used with intelligent restraint. Not the least of Tibbett's virtues is his unusually clear diction, an all too uncommon characteristic among singers.

A charming number was *My Parting Gift*, from a poem written by Mrs. Lawrence Tibbett. There were, of course, many encores, among which were *Drink to Me Only with Thine Eyes* and *On the Road to Mandalay*, sung as I have never heard them sung before. The last encore was indeed a most appropriate one, being entitled *No Sleep, No Rest*. The audience took the hint and let Mr. Tibbett retire to the "green room," where his many friends and admirers gathered around to do homage to a man who, through hard work and serious endeavor, has reached an enviable place among the great singers of the world.



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Pacific Coast Musical Review

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FIVE CENTS

SUMMER MUSIC THRIVING IN HOLLYWOOD - WHY NOT SAN FRANCISCO?

F. W. Blanchard of the Hollywood Bowl Association Proudly Tells of the Ambitious Plans for the Impending Summer—World-Famous Symphony Conductors to Preside Over Thirty-Two Concerts—Sir Henry Wood to Make His American Debut in Hollywood—Fritz Reiner, Rudolph Ganz, Leopold Stokowsky and Rothwell Among Those Present—What Is San Francisco Going to Do About Summer Music?—Does She Know How?

By ALFRED METZGER

Among the welcome visitors at the Musical Review office this week was F. W. Blanchard of Los Angeles, who has been identified with musical progress in Southern California during many years. At present he is associated with the Hollywood Bowl summer symphony concerts, being, if we are not mistaken, president of the Hollywood Bowl Association, which sponsors the summer symphony concerts. The readers of the Pacific Coast Musical Review are familiar with these events inasmuch as this paper has recorded their success during three summers. In the summer of 1922 Alfred Hertz was selected to conduct these events and the result was so decisive that the Hollywood Bowl Association and Mrs. J. J. Carter, its energetic and optimistic secretary, felt justified to make the summer concert enterprise a permanent institution.

Thanks to the excellence of the concerts and the appreciation of the public the Hollywood Bowl Association has the satisfaction to know that without any guarantee and simply through the sale of season and single admission tickets these remarkable concerts not only paid their own expenses, but enabled the Hollywood Bowl Association to pay up a mortgage on the property and gradually make numerous artistic improvements in the way of beautifying the bowl. We have in the past enumerated the important role which Mrs. J. J. Carter played in the inauguration and continuation of this now famous Hollywood Bowl summer symphony season. It is only fair to give at this time also credit to F. W. Blanchard, whose solid business judgment, conservative attitude, helpful financial aid and advice and determined exercise of personal influence proved a source of inestimable value to this colossal musical enterprise. Had San Francisco a woman like Mrs. Carter and a man like Mr. Blanchard our problem of summer music would have been solved long ago.

And now Mr. Blanchard tells us that the impending plans for the 1925 summer symphony season in the Hollywood Bowl are even more ambitious than the previous ones. In the past one principal conductor had been selected to conduct most of the thirty-two concerts. In addition to this one conductor there were engaged occasional guest conductors. This year there will not be one conductor for the entire season, but a number of the world's most famous symphony leaders will be entrusted with the baton. Sir Henry Wood, conductor of the London Symphony Orchestra, will make his first American appearance at these Bowl concerts.

The Hollywood Bowl season will begin on July 7th and end on August 31st. As usual,

thirty-two concerts will be given. In addition to the world-famous soloists there will also be noted vocalists and instrumentalists as well as prominent California artists. The first of the renowned conductors will be Fritz Reiner, whose fame as conductor of the Cincinnati Symphony Orchestra has



F. W. BLANCHARD

The Enthusiastic Los Angeles Music Patron and One of the Principal Promoters of the Famous Hollywood Bowl Summer Symphony Concerts

spread quickly throughout the world. Although a newcomer in American symphonic circles, Mr. Reiner has created somewhat of a sensation as interpreter of the classics and his engagement for the first four weeks at Hollywood Bowl will be looked forward to with great interest and anticipation by all serious musicians and music lovers of California.

Mrs. Carter is now in the East endeavoring to make arrangements to obtain a week, already disposed of to another conductor, for Sir Henry Wood, who has expressed his willingness to appear in Hollywood Bowl. The engagement of Sir Henry Wood possesses a certain musical historical value inasmuch as this noted musician is one of the world's veteran symphony conductors of note. Rudolph Ganz, the famous pianist-conductor of the St. Louis Symphony Orchestra,

will preside at the leader's desk for one week and will, no doubt, duplicate his artistic triumphs secured in Eastern centers. Ethel Leginska, whose "conductorial" adventures were duly recorded in the world's musical press last season, when she made conquests conducting European symphony orchestras, will appear, as does Mr. Ganz, both as soloist and conductor.

Of special interest to Californians will be the announcement that Mr. Hansen, the noted composer-conductor, who will preside over the destinies of the Rochester Symphony Orchestra next season, will also conduct a few concerts. Leopold Stokowsky, conductor of the Philadelphia Symphony Orchestra, generally conceded to be the greatest organization of its kind in the United States, and himself a conductor of well merited fame, will spend the summer in Santa Barbara. The Hollywood Bowl Association has reason to believe that he will be available for a concert or two.

Walter Henry Rothwell, the distinguished conductor of the Philharmonic Orchestra of Los Angeles, has been invited to conduct several concerts and he has provisionally accepted. His acceptance is contingent upon whether or not he will go abroad this summer. The Pacific Coast Musical Review sincerely trusts that Mr. Rothwell will be able to accept the invitation, for he will then have an opportunity to prove that his popularity as conductor will extend among the augmented mass audiences as well as among the necessarily restricted number of music lovers in an auditorium seating less than 3000 people.

The Pacific Coast Musical Review feels ashamed for San Francisco, which city does not seem to harbor a sufficient number of wide-awake music patrons to institute a series of summer symphony concerts in the bay region. We have large auditoriums, splendid orchestra musicians, a conductor of vast experience who has an enviable European reputation to his credit, an enthusiastic and wide-awake musical public that furnishes 10,000 people for attendance at the municipal symphony concerts and a vast number of summer visitors, augmented by several thousand music students at the summer classes and the University of California summer session.

Albert Greenbaum, secretary of the Musicians' Union, assured the writer that the union is willing to make concessions in regard to summer rates so that this movement would at least have a beginning. John Rothchild, being approached by the writer, expressed himself in enthusiastic terms about this movement, and stated that he had no doubt but that a representative committee could be assembled to look after the financial end of the enterprise. But somehow no one

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

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When a skilled painter pronounces one of his brushes "perfect," the amateur would be happy who could inherit that brush.

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When one considers the years



and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the awful meaning

of that word "perfect" as it is understood by these superb artists.

For Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff do not use the word "perfect" lightly. They know too well what the pursuit of perfection entails.

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seems to be bold enough to start the ball rolling. If no one else wants to start things, the editor of the Musical Review is ready to assemble the committee, and the Musicians' Union has already appointed a committee to invite prominent music patrons to a luncheon at which the movement will be launched.

Mr. Blanchard assured us that in Hollywood they do not need any guarantee fund. **THEY SELL THE TICKETS.** The total amount required in Hollywood is \$100,000 for thirty-two concerts. More than half of this is obtained in advance by the sale of season tickets. Mr. Greenbaum of the Musicians' Union tells us that San Francisco could have such a season for the sum of \$30,000. However, we do not believe that this sum is sufficient to obtain that highly artistic result to which we have now become used. It seems to us if Southern California can raise \$100,000 **WITHOUT GUARANTEE** fund, the bay region can do so, for we feel certain that Oakland, Berkeley, Palo Alto and possibly Marin county will be glad to engage our summer symphony orchestra for one or more concerts.

If we start a movement to inaugurate summer symphony concerts, for the love of all that is reasonable, don't let us be "pikers." Let's do the thing **RIGHT.** And for once in local musical history, let us give our resident artists a chance. Every concert should present a soloist residing in California. Thirty concerts are not too many to give. Let us pay our musicians a **LIVING** wage. Don't let us accept concessions of a radical reduction in prices. Let us keep our excellent symphony orchestra intact so that the members do not need to seek outside positions during the summer. What is the use of always shouting "San Francisco Knows How" when our splendid symphony players have to take odd jobs during the summer or practically eke out an existence until the rehearsals for the symphony season begin. For heaven's sake, let us get some life into the summer season of San Francisco which,

as far as we remember, has been permitted to remain paralyzed while other communities have awakened to the demands of enterprise and progress.

RIEGELMAN IN SAN JOSE

San Jose is to be congratulated on having secured Mabel Riegelman, dainty little prima donna, for Recital en Costume on Saturday



MABEL RIEGELMAN

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afternoon, May 23d. Miss Riegelman's program includes some fascinating Bergerettes of the eighteenth century. In the picturesque costume in which these are sung Miss Riegelman looks like a charming porcelain figurine suddenly given life. There are all manner of fascinating songs on this unique program which is a delightful novelty. Miss Riegelman will appear in the gray room of the Hotel Vendome, San Jose.

A MUSIC WEEK EVENT

The San Francisco Opera Association will celebrate "music week" Thursday with a big luncheon meeting program to be given in the Colonial ballroom of the Hotel St. Francis and to which the entire membership of the association, numbering more than 2500 has been invited.

A program in keeping with the occasion is being developed by Gaetano Merola, director general of the San Francisco Opera Company. There will be several music numbers of merit, but perhaps the feature of greatest interest to association members will be the unfoldment in detail of the plans for the third annual season of grand opera to be given by the organization this fall.

Merola, who has just recently returned from abroad in the interests of the season, will talk on the repertoire, artists who have been secured, stage plans and other details. The meeting will be marked by the presence of two European artists in the persons of Giovanni Grandi, head of the scenic department of La Scala, Milan, and Pericle Ansaldo, technical director of the same theatre. Grandi will have complete charge of the sets to be produced here for the coming season, including Aida and Samson and Delilah, both of which it is planned to present on a scale of splendor and beauty, never before seen here, it is said.

Robert I. Bentley, president of the association, will preside. There will be a general accounting of the affairs of the association, in addition to the features announced.

Interest in the coming season continues to grow, according to officers of the association. At a dinner meeting held at the Pacific Union Club last week a group of young men were organized to assist the association leaders in carrying on the work.

During the past week the subscription sale for the season was opened to members of the association only. The response to this, it is said, was a further evidence of the increased interest in the association's offering.



EDITORIAL DISCUSSION



The Pacific Coast Musical Review and its editor are not in sympathy with those who seem to find joy in opposition to that modern enterprise entitled "The Master Class." Right in the beginning we wish to say, however, that the term master class does not seem to us to represent the meaning of the institution that comes here to the far West to introduce the educational progress of the East. The original term "master class" was employed at the Vienna Conservatory of Music, where pupils who arrived at the artist stage found an opportunity to "polish" their musical education with the final application of advice and suggestions from distinguished artists. We are sure that the master classes recently introduced on the Pacific Coast do not adhere strictly to the principle of accepting only "master" students. Hence we believe the term inadequate.

Since this is to be a heart-to-heart talk and straight-from-the-shoulder thrust we want to assure our readers that we are writing this editorial for the benefit of resident as well as visiting masters. We are neither taking anyone's part nor are we opposing anyone's policies. We intend to convince our readers that we are trying to say out loud what the disinterested student and parent is thinking inside his or her head. And we trust that this chat will be regarded as an educational endeavor to clear the atmosphere and rid it of much animosity and unnecessary strife. We feel that commercially it would be to our advantage to side with those opposed to so-called master classes, but if we can not conscientiously express our convictions without fear of financial loss, then the sooner this musical journal goes to perdition the better we feel about it.

The opportunity to express the courage of our convictions is the only worthwhile profit we make from the publication of this paper. If this opportunity ceases we have nothing left to work for. So, let's go! What is this clamor for crucifying the master class idea upon a cross of false pretenses? It seems to gather around two noticeable contentions that some of those who preside over these master classes are offering and promising results out of proportion to their ability to fulfill their obligations, and that charging what to some pupils must appear to be extraordinarily high prices they obtain more material reward for their services than they can possibly justify in the comparatively short time during which these master classes are in force.

Now, let us assume that we have in San Francisco, and indeed throughout

the Pacific Coast, many teachers just as competent and just as able to obtain satisfactory artistic results as anyone who may come here during these short periods. What right has anyone to question the justification of any price which such a teacher may charge for his lessons? We thoroughly believe that every competent music teacher in California at present is *underpaid* and every incompetent teacher, no matter how little he may charge, is *overpaid*. How can anyone judge the proportion of prices for lessons by means of a dollar and cent scale? Can practical experience be paid for? Is there anyone living within reach of these lines, who has had to fight for his position, who had to starve while studying, who faced immeasurable hardships and labor to obtain the success which he enjoys, the hardihood to tell us that his *experience* can be paid for by a student?

Now, if a teacher, who has selected San Francisco as his home, and who has done nothing whatever toward making his name known to public and students, has a right to charge any price for his lessons, provided he is a competent teacher, then why should such privilege be denied a visitor whose name is so well known and whose ability is so unquestioned that students seem to think it of great advantage to be able to announce that they have studied with such a teacher? Name value represents the accumulation of years of experience and the expenditure of thousands of dollars in publicity. It is a vast investment. Experience cannot be purchased at any price. It is priceless. The educational value to be obtained from study with anybody, be he great or small, depends largely upon the receptivity of a student's mind. Some pupils may learn a great deal in an hour. Other pupils may learn little in a year. No matter how great the teacher may be, he will find occasionally in his career material that is absolutely defying his deepest ingenuity to awaken it into useful activity.

To make promises that are not kept is not the monopoly of any special teacher. Many times such promises are made in all sincerity from first impressions obtained from a student. Many times the promises are made indiscriminately as a bait to obtain pupils. Many times the promises are made deliberately with the intention of not being kept and with the knowledge that the pupil does not justify them. But they represent a condition inherent in human nature that is noticeable in every professional and commercial sphere of our community life. It seems to be necessitated by the startling increase of competition and must eventually be concentrated upon that oldest of all truths—the survival of the fittest.

The only remedy to prevent students from paying too much money for their musical education is to deprive them of the means to gratify their inclination. As long as they have money they will buy the things they covet. And as long as they covet things which they do not want others to enjoy, they will pay any price to obtain them, music lessons included. So we do not feel that pupils are overcharged for really worthwhile lessons, and we have yet to discover that anyone who came to this city announcing a master class has not given the student his money's worth, *if the student was able to understand how to separate precious information from that which may not have suited his style*. And if a student failed to obtain any noticeable value from the money he expended and he has learned the lesson to be more circumspect in future, then such pupil has been fully repaid for every cent he may have had to spend. And if he has not learned such lesson he will continue to spend his money, and no one in the world will ever convince him that he is the particular fool who is easily parted from his worldly possessions.

We know of worthy teachers who complain that after they have spent years of their life to bring their students up to an artistic eminence where they are accepted by distinguished pedagogues, then they ever after declare themselves as pupils of such well-known teacher. But is this not life? The pupil wants to obtain engagements and pupils after he has devoted time, labor and money toward obtaining a musical education. He himself has not as yet made a name. His first teacher may not be well known. But the well-advertised or world-renowned teacher is sufficiently well known to serve as a means to obtain that which the student must have to sustain himself. Why blame a teacher for claiming a student as his own, when he actually does teach him and when such student actually prefers to acknowledge him? These things are conditions which nothing in the world will change and which exist in local environments as much as in national and international environments.

The Pacific Coast Musical Review believes that our students and teachers have every reason to look upon the master class as a welcome institution. Students who otherwise would have to go East or to Europe can save the expense of transportation and living elsewhere. The resident teacher has reason to feel gratified, having prepared his students in a manner to satisfy the demands of distinguished artists. No pupil is of so little value to a teacher as a dissatisfied pupil, and no pupil has so little chance for artistic pre-eminence as a too-easily-satisfied pupil. Our entire life is a struggle for existence. The survival of the fittest is the inexor-

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able law of nature. No one is to blame for a failure except he who himself contributes toward failure. Those who surrender without a fight are cowards. Efficiency is always recognized. If you lose a pupil you must not waste time worrying about it, but go out and get another to take his place. Do not become embittered because of reverses, but seek rejoicing in the successes you have had.

Do not waste time in worrying about an unworthy pupil, but seek consolation in those who have brought you satisfaction. Do not worry about what others may do, but see to it that you yourself live up to your ideals. Do not feel harassed about what happens to a student who pays too much money for certain services, but see to it that you give full measure for whatever reward is bestowed upon you. The master classes will be found to be blessings in disguise, for they will surely prove to the intelligent student how much value he has received for the little pittance he gave his faithful, competent and patient master who taught him to take the first steps in his art.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

Recent Musical Events

By ALFRED METZGER

The Wind Instrument Ensemble of San Francisco gave the second concert of its first season at the ballroom of the Fairmont Hotel on Tuesday evening, April 28th, under the management of Lulu J. Blumberg, and again scored a decided triumph. This unique organization consists of: Flute, H. Benkman; oboe, C. Addimando; clarinet, N. Zannini; bassoon, E. Kubitschek; horn, Charles E. Tryner, and piano, Isabelle Arndt. The representative character of the audience testified to the excellent impression which this ensemble made at its first appearance. At this time it was again demonstrated that this unusual combination of instruments is able to give enjoyment to musical people entirely in the ratio obtained through other instrumental combinations.

The program was again a most judiciously selected and exceptionally representative one and suited this organization to a most gratifying degree. Although having given only two concerts this season, the musicians composing this ensemble have already established for themselves a position that brings them within range of the necessary musical endeavors of the season, and their future concerts will undoubtedly be awaited with pleasure and interest. Every one of the numbers attached to this article was interpreted with serious musicianship and a blending of tone that added to the artistic atmosphere of the event.

The enthusiasm of the applause was indeed well merited and the musicianship of the participating artists was demonstrated at all times. It is difficult to choose any particular numbers that were specially noticeable, for the work was so uniformly delightful that it seemed no composition was interpreted in a superior manner to that of another. It is just to state that the Wind Instrument Ensemble of San Francisco has established an enviable reputation for itself after two public appearances and that its phrasing, tone quality, ensemble playing and artistry of interpretation have delighted many of San Francisco's representative concert goers.

The final program of the season was as follows: Quintet, Op. 81, F major (G. Onslow), flute, oboe, clarinet, horn and bassoon; trios, Les Petits Moulins a Vent (Couperin-Setacoli); flute, oboe and bassoon; Aubade (de Wailly), flute, oboe and clarinet; quintet, Op. 16, E flat major (Beethoven), oboe, clarinet, horn, bassoon and piano; quartet, Entra'cte Rosamunde (Schubert-Laurischkus), flute, oboe, clarinet and piano; sextet, Perpetuum mobile, Op. 257 (Johann Strauss), (arranged by Lulu J. Blumberg), flute, oboe, clarinet, horn, bassoon and piano; sextet (Amedee Reuchsel), flute, oboe, clarinet, horn, bassoon and piano.

Special interest was manifested in the Perpetuum Mobile by Strauss, which was skillfully and effectively arranged by Miss Lulu J. Blumberg, justifying the hearty encore which was demanded and given.

Cadman-Tsianina Recital—Under the auspices of the Women's Building Association, Charles Wakefield-Cadman and Princess Tsianina, soprano, gave a joint recital at the Columbia Theatre on Sunday afternoon, May 10th. The program consisted principally of compositions by Mr. Cadman, and among these the Indian idiom prevailed. Tsianina surprised and charmed her audience with the smooth, flexible and appealing quality of her voice and warmth and sympathy with which she invested the meaning of the lines. Although the voice is not of dramatic timbre, the singer succeeded in attaining impressive heights when dealing with an impassioned subject. There is no doubt regarding the fact that Tsianina obtains effects from the interpretation of Indian songs which few, if any, singers before the public today are able to accentuate.

Mr. Cadman is one of the foremost American composers of today. His works have the stamp of originality and ingenuity. They all possess well-defined melody and every one presents a certain undeniable character. His compositions are musical and well thought out. Both in his vocal and his instrumental conceptions he has attained certain well-defined traits that justify the claim of American origin. Each of Mr. Cadman's works contains that element of musicianship which only compositions of real worth reveal. Among the specially effective compositions of Mr. Cadman's heard on this occasion were: Cadman's setting of Troyer's Zuni Indian songs, Sioux War Song, Land of the Skyblue Water, Into the Forest from the opera Shanewis, a group of piano compositions and trio in D for violin, cello and piano.

Both as pianist and accompanist, Mr. Cadman merited the excellent impression he made upon the delighted audience. He plays with sensitiveness and poetic instinct and his touch is caressing in quality. He is a sincere, and above all, an inspired musician, whose enthusiasm and love for the beautiful are mirrored in everything he does, be it creative or interpretative work. His associates, during the reading of the Trio were Orley See, violin, and Arthur Weiss, cello. All of them did their best to give this exceptionally well-scored and conceived work a comprehensive interpretation. The concert was in every respect an artistic success, and it is thoroughly to be hoped that Mr. Cadman and Princess Tsianina will soon again be heard in this city under regular managerial auspices.

Stadtgeger-Gegna Recital—Madame Vought presented Eleanor Stadtgeger, coloratura soprano, and Max Gegna, cellist of the San Francisco Symphony Orchestra, in a joint recital at the Fairmont Hotel on Friday evening, May 1st. A very large and musically representative audience was present, and, judging from the attitude of this audience, both artists made an excellent impression. Miss Stadtgeger possesses a naturally flexible and ringing soprano voice, which, while it already shows many signs of adequate usage, will become even more suitable to the various tests to which it was put on this occasion.

Miss Stadtgeger has been trained to interpret a most extensive and varied repertoire and she seems to grasp the importance of adequate coloring and phrasing. It was easily evident that she was able to cope with difficult colorature phrases, and, had it not been for a natural nervous conscientiousness, the artist would have acquitted herself at times even better than she did. In any event she revealed the qualifications that justify the expectation of exceptional hopes from the future.

Max Gegna exhibited that artistry and musicianship which has become associated with all his public appearances. He is a serious musician, a very skillful artist and a cellist of marked virtuosity and exceptionally fine style. He plays with ease and assurance and arouses his audiences to unusual interest and enthusiasm. Margo Hughes played his accompaniments and the piano part for the cello sonata with rare skill and comprehension and with that precision that is such a splendid characteristic of her work. Irene Miller played the accompaniments for Miss Stadtgeger in a manner that showed a thorough understanding of her task and a ready blending with the soloist's style, proving herself capable to serve as a confidence-inspiring associate of any soloist.

The program contained compositions by Italian, German, French and American composers.

Pageant of Youth—Although the event we are now referring to occurred as long ago as the first week in April at the Exposition Auditorium, we feel that it was of sufficient importance not to be overlooked entirely. The Pageant of Youth, written by Rev. Daniel A. Lord, and presented by friends

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of St. Ignatius College, and for which Achille Artigues arranged the music from the works of well-known composers, attracted large audiences to the auditorium during a period of five days. It was one of the most elaborately staged, tastefully costumed, brilliantly lighted and skillfully interpreted spectacles we have ever witnessed in this city.

The orchestra, under the able leadership of Achille Artigues, contributed a large share to the success of the enterprise, but above all the charming ladies and clever gentlemen and the bright children that participated robbed this pageant of that element of amateurism which so frequently becomes associated with events of this kind. We were specially impressed with the dances, which were gracefully done and picturesquely planned. We congratulate Miss Gladys Kenney, who trained the ladies and originated the dances, and Edward Dougherty, who trained the men. Rev. Thomas J. Flaherty is entitled to much commendation for his flawless stage direction. Several hundred people participated in the pageant and it is impracticable to mention them all by name. They can only be praised in the mass.

John Ivancovich as Evil, Ellie Ewing as Alma Mater, and Mary Linehan as Mother of God were those we heard in the leading roles, and every one of them proved excellent in declamatory art and natural in deportment. The acting was unusually skillful and the voices were musical, sonorous and pleasant. This was true of every member of the cast. We wished we had the space to do this event full justice. Achille Artigues was responsible for the musical part of the performance and acquitted himself with his usual thoroughness.

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HENDERSON LECTURES

Musicians, whether professional, students or laymen, will find of inestimable value the lectures which will be given by William J. Henderson, dean of American music critics and music critic of the New York Sun, who will arrive in San Francisco shortly to give six lectures at the Fairmont Hotel, under the auspices of the Master School of Musical Arts. These lectures are open to the public for a nominal fee and the first one will take place Monday evening, May 25th, continuing on Thursday evening, May 28th, and each Monday and Thursday evening thereafter, until June 11th.

Mr. Henderson's activities have carried him far afield. In addition to his reputation as a music critic he is author of over a dozen books dealing with musical subjects, three books for boys, and over 50,000 copies of his book "Elements of Navigation" have been sold. After serving twelve years as an officer of the New York Naval Militia, he was commissioned lieutenant, junior grade, in the United States Navy in the Spanish war. He was an instructor of navigation in the New York militia during the World War. A keen sense of humor and freedom from pedantic solemnity make his lectures exceedingly stimulating. Each lecture is musically illustrated.

Wandaetta Fuller gave a musical afternoon at Boulevard Terrace, Oakland, recently. She was assisted by Marie Hyde, composer-pianist, who just finished a new work which was played for the first time on this occasion. All guests present proclaimed its future success as a rare composition assured. Mme. Fuller and her talented accompanist were guests of the Piedmont Teachers' Association, where the artists gave a number of selections in the auditorium of the Piedmont High School.

GLEE CLUB CONTEST

Eight university and college glee clubs will participate in a contest at Bovard Auditorium, University of Southern California, on Friday evening, May 22d, at 8:00 o'clock, under the auspices of the California Eisteddfod Association.

The following organizations will take part in the contest: Men's Glee Club of the University of Redlands, W. B. Olds, director; Girls' Glee Club of the University of Southern California, Horatio Cogswell, director; Men's Glee Club and Girls' Glee Club of Pomona College, Ralph Lyman, director; Girls' Glee Club of the University of California, Southern Branch, W. J. Kraft, director; Women's Glee Club of the Bible Institute, Los Angeles, and Bible Institute Men's Glee Club, J. B. Trowbridge, director, and the Santa Barbara State College Glee Club.

The contests are under the general supervision of W. J. Kraft of the University of California, Southern Branch, chairman of the choral committee of the California Eisteddfod Association, and a special committee consisting of Ralph Lyman of Pomona College, Horatio Cogswell of the University of Southern California, J. B. Trowbridge of the Bible Institute of Los Angeles, Charles H. Marsh of the University of Redlands, and Alexander Stewart.

The contests will be adjudicated on points of choral singing by three judges who are to be chosen by the committee on arrangements. Handsome banners will be awarded to the successful organizations by the California Eisteddfod Association.

College glee club contests have been very successfully carried out in the East for several years and the Southern California contests are the first step in an annual competition by the glee clubs of Southern California, which will be promoted each year as a part of the Eisteddfod movement in California, which is being sponsored by the California Eisteddfod Association, James G. Warren, president; Ben F. Pearson, vice-president.

The contests are open to the public free of charge.

The closing concert of the San Francisco Musical Club will be held in the ballroom of the Fairmont Hotel, Thursday morning, May 21st, at 10:30 sharp. The president, Mrs. Horatio F. Stoll, will preside at the annual business meeting. Mrs. Ashley R. Faull, chairman of the program committee, has engaged for that morning the Linden Trio, composed of three well known artists of the San Francisco Symphony Orchestra—Anthony Linden, flute; Otto King, violoncello; Gyula Ormay, piano. This artistic combination of instruments is comparatively new to San Francisco audiences and great interest is being shown in this program, as it gives the artists an opportunity of presenting beautiful compositions, originally written for flute, violoncello and piano. The following program will be given: Aquarells—(a) Soir L'Automn, (b) Serenade (Phillipe Gaubert), the Linden Trio, Anthony Linden, flute, Otto King, violoncello, Gyula Ormay, piano; Solos for Violoncello—Otto King, Gyula Ormay at the piano; Ships That Pass in the Night (Uda Waldrop), Au bord de l'eau (Paladilhe), Bolera (Saint-Saens), Mrs. Uda Waldrop, Mrs. Frank Howard Allen, Jr., Uda Waldrop at the piano; Idyl (Schneider), Fantaisie (Georges-Hue), Anthony Linden, Emily Seymour Linden at the piano; The Salutation of the Dawn (Frederick Stevenson), flute and violoncello obligato. As in a Dream (Hans Morgenstern), Thou Art Risen, My Beloved (S. Coleridge Taylor), Mrs. Byron McDonald, Gyula Ormay at the piano; Impressions of a Holiday (The Water Wheel) (Goossens), L'Haure Espagnole (Ravel), The Linden Trio. In honor of music week, the San Francisco Musical Club will give a concert in the Civic Auditorium, Tuesday evening, May 19th, at 8:15, to which the public is cordially invited.

YEATMAN GRIFFITH

VOCAL CLASSES COMMENCE JUNE 3

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THOMSON DUE JUNE TWELFTH

The famous Belgian master of the violin, Cesar Thomson, will arrive in San Francisco June 12th, to teach for five weeks at the Master School of Musical Arts, Lazar S. Samoiloff, director. Applications for scholarships under this great master and reservations for periods are coming from former pupils throughout the United States and many Westerners who have never found it possible to go to Brussels to work under this great master are enrolling in his master classes. Arrangements are made whereby students and artists may have forty hours of active work or may listen (audit) forty hours, taking notes and hearing the critic's comments on interpretation which he gives to the active playing members. Those who find it impossible to attend four mornings a week, from 11:00 to 1:00 o'clock, may enroll for two mornings a week, or twenty hours. Students may enroll for private periods, but Mr. Thomson lays great stress upon the class work, feeling that he can devote more time to details of interpretation in the class, and because of the class, students may enroll for a fee considerably less than for private work. Mr. Thomson needs no introduction to musicians, since he stands at the very top of his profession and has had over forty years of experience in teaching. He was, for many years, head of the Royal Conservatory in Belgium and later at the Brussels Conservatory. During those years hundreds of Americans went abroad to study with him. Reservations for time and all particulars may be secured at the headquarters of the Master School of Musical Arts, Alice Seckels, manager.

GRIFFITH ARRIVES JUNE 3d

The San Francisco vocal class forming for the celebrated teacher, Yeatman Griffith, from present indications, promises to outrival the Portland enrollment which closed one month ago. While this will be the first visit of Mr. Griffith to San Francisco, it will be the third for both Los Angeles and Portland, and many from both places are enrolling here so that they will have three months' work. Yeatman Griffith is an American. Prior to devoting all of his time to teaching, he and Mrs. Griffith were very much in demand for their joint recital programs. On a tour abroad in 1911 they became so interested in those students who had gone abroad hoping to find training there that they had not received at home, and consequently felt the need of the work they could do, helping others on the road they knew so well, was an imperative duty.

That they were justified in taking this stand has been proved by a number of grateful artists and teachers who owe the continuance of their usefulness to Yeatman Griffith's simple diagnosis of their troubles and his infallible guidance in overcoming their difficulties. But it is as the guide and developer of the young talent that he is best known. Many young artists have stepped from his studio onto the operatic stage. Mr. Griffith will commence teaching here June 3d. Full particulars as to terms and available time may be had on application to Ida G. Scott, Kohler & Chase building.



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MUSIC IN THE PUBLIC SCHOOLS

Through the courtesy of Miss Estelle Carpenter, director of music of the Public Schools of San Francisco, the editor of the Pacific Coast Musical Review had an opportunity to visit several schools and listen to orchestras and brass bands as well as singing by public school students. This happened on May 7th, which was the Public School Music Day inaugurated by the California Federation of Music Clubs through the influence of its energetic president, Mrs. Lillian Birmingham, who was also among the school visitors. We were so impressed with the work done at the schools that we decided to establish a public school music department in this paper. We intended to begin this department in this issue, but owing to overcrowding, we must wait until June 1st. It is our intention to eventually have Miss Carpenter and the music teachers of the schools appoint in each class a boy or girl to be editor for that class who will give the news to the teacher and who in turn will hand it to Miss Carpenter, who will edit it for us. In this way our readers will be informed as to what is going on in the schools and the pupils will find recognition for the excellent work done by them. On Tuesday afternoon, May 19th, as part of Music Week celebration, 10,000 public school children will sing a number of songs under Miss Estelle Carpenter's direction. These songs will be sung without rehearsal and will be accompanied by the Municipal Band and organ. Organ solo by Uda Waldrop and violin solos by Rudy Seiger will form part of this program.

BY WAY OF PROTEST

The Pacific Coast Musical Review is in receipt of the following letter:

MR. ALFRED METZGER,

Editor Pacific Coast Musical Review.

MY DEAR MR. METZGER:

In the April 15th issue of your valued journal I read a notice stating that Tamia Akounine was a pupil of Mr. Minetti, and I would very much like you to know that for two years after her mother's death up to the time that Tamia played the Bruch concerto with orchestral accompaniment, and which concerto I taught her, she was my pupil and had lessons with no one else.

Furthermore I should like you to know that I gave her two lessons a week during those two years gratis. Am writing this in justice to myself.

Sincerely yours, NATHAN LANDSBERGER.

Esta Marvin Pomeroy and her talented daughter have decided that, after all, California is the place to live, and after several years in New York and vicinity, are returning home. Mrs. Pomeroy is an excellent accompanist and organist as well. She has studied with Courbain, and lately has done some intensive coaching with Pertius Noble of New York. Her daughter has a charming voice and studied with Torriani. The musical colony of the bay cities no doubt will welcome these accomplished members of the cult back home.

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MUSIC CLUB NEWS

The Pacific Musical Society gave two excellent programs during April. The first of these took place on April 9th at the usual auditorium, namely, the ballroom of the Fairmont Hotel. Esther Deininger played Sonatine by Ravel, Nocturne E flat major (Faure), Phalines (Philipp), and En Autumn (Moszkowsky). Miss Deininger is a very intelligent and musicianly pianist who gives evidence of having devoted much preparation and serious study to the programs she interprets. Her technique is smooth and clean and her reading shows remarkable insight into the message of the composer. She deserved the ovation she received.

Rudy Seiger played Handel Sonata No. 1 in A major, Berceuse (Cui), Beau Soir (Debussy), and Amour Bouquet (Friml). Mr. Seiger draws an exceptionally "velvety" tone, retains a fine intonation and plays with unusual poetic insight. He possesses that rare knack of drawing his audience to him and making friends and admirers throughout his performance. This occasion was no exception. Mrs. Ludwig Rosenstein, both during the Sonata and as accompanist for the songs, showed herself a very sympathetic pianist who grasped the importance of her mission and interprets with discrimination and taste. Norman Simon, accompanied by Frank Wenzel, sang a group of songs by Beethoven, Schubert, Manna Zucca, Fisher and Massenet with a natural voice and an interpretation that has to undergo considerable serious study before attaining adequate professional significance.

The second of the April programs was given on Wednesday evening, April 22d, and presented Aileen Fealy, who introduced the evening's event with an unusually skillfully rendered interpretation of Beethoven's Appassionata Sonata. Miss Fealy is a very painstaking and serious musician, who progresses rapidly on the road to virtuosity. She gave an excellent account of herself on this occasion. Flori Gough, ably accompanied on the piano by Irwin Suennen, interpreted two groups of cello compositions and repeated her triumphs already gathered at previous events. She confirms first impressions on every additional appearance. She is a real artist who has fathomed the innermost depths of cello playing with rare insight and musicianship. Constance Reese sang a group of songs by Handel, Mary Carr Moore, Alvarez and Ververde. This unusually skillful artist, whom on previous occasions we admired by reason of her clear and ringing voice and intelligent phrasing, was somewhat nervous on this occasion, thus being unable to do herself justice as the truly refined artist she is. Mrs. E. L. Kirshner played the accompaniments. Mrs. Eugene Elkus ended the program with a group of songs by Grieg, Brahms, Gretchaninoff and Curran. The warmth of vocal timbre and the sincerity of interpretation with which Mrs. Elkus endowed her selections were the signal for hearty applause from her delighted hearers. Mrs. Kirshner played the accompaniments with comprehension of their values.

The first May program took place too late for review in this issue. The second May program will take place on May 28th and the compositions will be by resident composers. During Music Week, on Wednesday afternoon, May 20th, the Pacific Musical Society will present The Marriage of Figaro at the Exposition Auditorium under the direction of George von Hagel.

The San Francisco Musical Club gave its Annual Jinks at the Fairmont Hotel on Thursday afternoon, May 7th, and the members which crowded the large ballroom certainly enjoyed a most skillfully prepared and cleverly executed program entitled A Mother Goose Revue. The revue was presented under the able direction of Fred Carlyle, who certainly brought order out of many rehearsals and succeeded in creating a craftsmanlike production. In addition to a few interpolated popular songs, Willie Finley Beasom wrote some melodious and rhythmically enjoyable original music, and Laura Mullgardt deserves much credit for the artistic stage settings and the picturesque costumes. Maude McFaul presided at the piano throughout the long production and brought out the instrumental score with precision, proving a splendid background for the soloists to lean upon. So much depends upon



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an adequate accompaniment that Miss McFaul deserved the tribute bestowed upon her by the president, Mrs. Stoll, after the performance.

The cast of characters, not counting the ballet personelles, consisted of twenty-five artists. We would like to say a word for each of these, for they all did excellently, bringing out the humorous episodes of the performances with striking spontaneity. But, alas, we haven't the space. So we will just say in passing that Mignon McDonald was very convincing as the bewhiskered King Cole, and Lillian Birmingham deported herself quite friskily as the Court Jester, and Florence Ritter was very straight as a crooked man and sang her curses with shiver-arousing force, and Nada Haley, both vocally and histrionically, made an excellent Mistress Mary; here we shall have to conclude our comments on those who made such a splendid success. By doing so, we do not wish to ignore the others, for Esther Malcom and Jeanne Cofer as Bo Peep and Boy Blue; Elaine Kline and Eleanor Butte as Miss Muffet and Jack Horner; Marion de Guerre Steward and Ellen Page Pressley as Pierrette and Pierrot, all added their share to the brilliant success of the event. They were all graceful and sang their lines clearly, distinctly and with fine voices.

The rest of the cast included: Elizabeth Beasom, Page Pressley, Jean Andre, Eloise Baylor Martin, Mimi Stone, Elsa Woolams, Lenore Woolams, Betty Wilde, Ada Lichtenberg, Olivia Richards and Isabel Stovel; Ethel Hackett as Curly Locks, Anne O'Day Maples as Polly, and Lucy Vance as Polly's Beau also contributed much to the general enjoyment of everybody. Finally, we do not wish to forget Belle Kendall and Patricia Morbio as Jack and Jill, who were among the most successful laugh producers of the evening.

The ballet consisted of the following charming and graceful dancers: Elise Young Maury, Eugenia Braue, Gertrude Marshall, Marie Carroll, Evelyn Dodd Merrill, Hannah Kelley, Helenita Braue and Kathryn Kendrick.

After the performance, Mrs. Horatio Stoll introduced a few speakers as well as members of the committees who assisted her so much. She received a tremendous ovation during the course of the afternoon for her splendid administration so brilliantly referred to by Mrs. Coghlan, the newly elected president.

Frank Carroll Giffen, president of the California Music Teachers' Association was also among the speakers and was heartily received.

JULIA CLAUSSEN DUE TUESDAY

Next Tuesday will mark the arrival of Mme. Julia Claussen, famous contralto of the Metropolitan Opera Company, and Emil J. Polak, noted New York coach of many famous artists, who will open their classes on May 25th, at the Fairmont Hotel, under the auspices of the Master School of Musical Arts, Lazar S. Samoiloff, director. Mme. Claussen has just completed a tour with the Metropolitan Opera Company and, although it is only three months since she returned to America from a series of opera and concert engagements in Norway, Finland and her native Sweden, she has been heard in leading roles at the Metropolitan Opera Company in New York and with the Philadelphia Opera Company, and has just completed a concert tour of the Middle West. Mme. Claussen will give two free scholarships to deserving talent of limited means and the master school has arranged to give additional ones. All details for these and other classes may be obtained by addressing the headquarters of the school, at the Fairmont Hotel, Alice Seckels, manager.

SCHOLARSHIP WINNERS

Josef Lhevinne, eminent Russian pianist, opened his classes last Monday at the Fairmont Hotel in the Master School of Musical Arts with enrollments from many States and a representative group of San Francisco teachers and concert artists. Winners of the piano scholarship contest, held last Saturday at the Master School of Musical Arts, which will grant free lessons under the world renowned artist, Josef Lhevinne, include several California pianists. Scholarships were awarded to: Katherine Vander Roest Clark, Jean Allen, pupil of Maud Wellendorff; Bethel Stack, pupil of Malen Burnett; Zylpha E. Allen, pupil of Benjamin Moore; Edith A. Knox, pupil of Albert Elkus; Robert Vetleson, pupil of Lincoln Batchelder; Emilio Osta, pupil of Gyula Ormay; Marcus Gordon, pupil of Ada Clement, and Ernestine Chamblin, pupil of Ernest Chamblin.

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BRUNSWICK RECORD

Studio News

Since the close of the regular music season, San Francisco music teachers have been giving a large number of students' recitals. Indeed there were so many, and each requires so much space on account of the extensive programs, that we are compelled to leave over some of the April and most of the May events until the first June issue. We trust that this delay will not be too disappointing to those who have taken an active part in these events. Among the students' recitals taking place during the latter part of April and the early part of May that will appear in the next issue are: Two musicales at the studio of Alma Schmidt Kennedy, April 19th and 25th; violin recital by pupils of Otto Rauhut, April 24th; studio recital by pupils of Edith M. Caubu, April 23d; pupils' recital by Mme. Rose Relda Cailleau, April 29th; two events at Dominican College, San Rafael, May 9th and May 10th.

The Intermediate Piano Classes of Joseph George Jacobson will contribute a program to Music Week celebration on May 18th at the residence studio of Mr. Jacobson, at which the following pupils will take part: Elizabeth Folan, Miriam Cushman, Grace Hoffman, Annette Grenadier, Philip Roemer, Iris Rosenbaum, Alfred Heinrich, Pearl Fishbon, Mrs. Carl Fjallskog, James Mathie, Carl Dorn, Tillue Westelnik and Charles Doran.

One of the Features as a tribute to Music Week will be a concert given by the piano class of Joseph George Jacobson and the violin class of Sigmund Anker on Friday evening, May 22d, in the Colonial ballroom of the St. Francis Hotel, to which the public is invited. An interesting program has been arranged on which the following four of Mr. Jacobson's pupils will take part: Rebecca Nacht, Florence Reid, Vera Adelstein and Myrtle Edna Waitman. Violin solos will be played by Leonard Nestor, David Schneider, Annette Sutt, Esther Heller, Walter Hirschl, Alvin Attell, Milton Diamond and Frances Wiener. Clara Anker, pupil of Evelyn Biebesheimer, will also contribute a piano solo. There will be a violin trio by Henry Schneider, Bernard Mendel and Mervyn Schneider, and a violin duo by Harold Wolff and Robert Nichols. The program will open with an overture, Poet and Peasant, played by the Anker Orchestra.

MUSICIANS' CLUB DINNER

The Musicians' Club of San Francisco, of which William Edwin Chamberlain is the energetic and enthusiastic president, will hold its last monthly meeting of the season on Saturday evening, May 23d, at the Bellevue Hotel, at 7:00 o'clock. As usual, there will be a dinner, and at this time there will be a Ladies' event. Guy Maier and other distinguished artists will be guests of honor and a most enjoyable program will be presented. Miss Edna Horan, violinist, Miss Jean Allen, pianist and Radiana Pazmor, contralto, will participate. Elias Hecht will play a flute concerto with piano accompaniment. It will be an interesting affair and will close the season most auspiciously.

MASTER TEACHERS FOR MASTER STUDENTS

Some time ago we established a page of announcements for prominent California pedagogues who are sufficiently equipped and have had sufficient practical experience to be regarded as master teachers and who are ready to prepare students for artistic public appearances. We shall now begin, in connection with this page, a monthly publicity department referring to the activities of those whose announcements appear in that department. Publicity about other advertisers who deserve it will appear in other parts of this paper.

Frank Carroll Giffen—Among all the teachers we know, Frank Carroll Giffen, president of the California Music Teachers' Association, is one of those who have rarely anything to say about themselves. He has been praised by distinguished vocal artists about his teaching, and a number of his pupils appear prominently as concert artists, teachers and church singers. In fact he has many chances to legitimately exploit his successes. But he remains mute most of the time. At last we have been able to drag something out of him. Gertrude Graves, a pupil of his, has established herself as teacher in Duluth, Minn., and is doing splendidly, both in her studio and as concert singer. And she actually acknowledges her success in a most enthusiastic letter to her teacher. Miss Graves recently gave a concert that proved to be an exceptional artistic triumph, according to press and public comment. Miss Graves has the best and largest choir position in Duluth, a city of more than 100,000 inhabitants. Besides Miss Graves' classes are growing steadily. What Miss Graves thinks of Mr. Giffen's teaching may be gathered from the following lines, taken at random from her letter of October 6, 1924:

"I am, as you said I should, reaping the fruits of the work we did together this summer. My voice is getting freer and better all the time, and I am going to be able to pass on the gospel in my teaching. I cannot express to you how grateful I am for all the help you gave me this summer, and the fine spirit in which you did it. You did more for me vocally than all the other twenty-six teachers put together, and, as you know, there are some famous names in the list."

[Editorial Note—Now here is a case that fits what we say in our editorial discussion in this issue. Is Mr. Giffen to blame if he can give more to this student than the other twenty-six teachers she had? Hasn't the pupil a right to know who can benefit her? She has paid for her lessons and she has a right to decide from whom she obtains most for her money.]

Frederic Shipman, editor of the Northwestern Musician of Portland, Ore., was a visitor at the Musical Review office the first week of May and spoke enthusiastically of the impending Biennial Convention of the National Federation of Music Clubs which will take place in Portland next month. Mr. Shipman will publish a Biennial Number immediately following the convention, and it will represent a hundred-page edition, containing a portrait gallery of musical personalities of the West. The illustrations will form the special feature of the number.

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CHILD PIANIST TRIUMPHS

A delightful program was given on Saturday afternoon, May 9th, at the Berkeley Piano Club by Jacqueline Otto, child pianist, assisted by Mrs. Clarence W. Page, mezzo contralto. The event attracted a capacity audience, which gave an enthusiastic reception to the performers. Jacqueline Otto is a gifted child of twelve who studied with Elizabeth Simpson's guidance for four years, and her playing evinces great charm and personality, and an artistic maturity rare in one so young. Mrs. Page possesses a voice of warmth and color which she uses skillfully, and her numbers were sung with great finish and style, while Mrs. Alice J. Otto proved a very sympathetic accompanist. The program was as follows: Prelude (Bach), Invention (Bach), Minuet (Bach), Solfeggietto (C. P. E. Bach), Jacqueline Otto; Come and Trip It (Mary Carmichael), The Spring Has Come (Maude Valerie White), Daises (C. B. Hawley), Mrs. Page; From Strange Lands and People (Schumann), The Hobby-Horse (Schumann), To Spring (Grieg), The Butterfly (Grieg), Dancing Doll (Poldini), Jacqueline Otto; The Leaves and the Wind (Franco Leoni), A Memory (Allingham), Land of Nod (Alice J. Otto), Mrs. Page; Album Leaf (Grutzmacher), Dr. Gradus ad Parnassum (Debussy), From an Indian Lodge (MacDowell), Shadow Dance (MacDowell), Jacqueline Otto; The Morning Wind (Branscombe), My Treasure (Jon Trevalsa), Old World Serenade (Meyer-Helmund), Mrs. Page; Concerto, C major, Rondo (Beethoven), Jacqueline Otto. Orchestral accompaniment on second piano by Miss Simpson.

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LAZELLE PUPIL WINS SUCCESS

A singer who is rapidly coming to the front in local musical circles is Mrs. Winifred Hanlon of Martinez. Mrs. Hanlon has been studying with Rena Lazelle of the San Francisco Conservatory of Music for the past two seasons and in the last few months her services have become increasingly in demand.

Recent engagements filled by Mrs. Hanlon



MRS. WINIFRED HANLON

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include appearances before the American Penwomen's Association at the Fairmont hotel, the National Council of Jewish Women, Hotel Oakland, Northern California Federation of Women's Clubs at Petaluma and the Cadman Radio concert for the benefit of the new Women's Club House. She is also a very popular KGO artist, singing from that station almost weekly.

Mrs. Hanlon has a soprano voice of tonal beauty and wide range and sings with excellent musicianship and emotional significance. She has a finely representative repertoire in five languages. She has a number of important engagements already booked for next season and is preparing a recital



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program which she will give early in the fall. Miss Lazelle, being a professional singer herself, specializes in preparing pupils for a professional career, and Mrs. Hanlon is a shining example of the work of her studio.

Mme. Wandszetta Fuller-Biers will give a song recital at the Oakland Club on May 22d, before her departure for Portland on June 2d, as the representative of the president of the Wednesday Morning Musical Club to the convention of the Federation of Musical Clubs of the United States, which takes place from June 8th to 13th. What Mme Biers' musical entertainment really means to the music-loving public can be stated in a few words. Frieda Hempel's director and celebrated coach, Coenraad V. Bos, visited Mme. Biers at her home and listened to a few of her songs. Instantly his face became enlivened and he fairly shouted: "What a beautiful sweet and rich voice, a pure coloratura. Angel-face, you must go to New York." He was carried away completely.

That was the beginning of her study with him. Maestro Bos came every day during his brief stay, but the deep interest and sincere effort of his musical-artist's heart and soul fully made up for the brevity of his sojourn, not calls, for he remained each day over two hours. Every moment of that time spelled a great future for Mme. Biers, for he is a coach par excellence and has no time for "simple hopes," else he could not have directed and accompanied Mme. Frieda Hempel for six years.

But what he did not exactly express in so many words he intimated strongly in his own cute way (can you guess?), he compared—well, suffice to say that Monsieur Bos will accompany Mme. Biers in New York next year.

Mme. Biers has sung before immense audiences, 9000 people in Los Angeles and 5000 music lovers in Berkeley's Greek Theatre, where she received frantic applause. High-class critics called hers "the voice with a smile." An extended concert tour will be arranged for her within the next few months, taking in Oakland, San Francisco, Fresno, Los Angeles, Portland, Seattle and Tacoma in the West, this year. Next—New York, Philadelphia, Boston, Baltimore, Detroit, St. Louis and New Orleans.

It will be a triumphal tour.

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CLUB CONVENTION

In the line-up of program events being arranged by the biennial program chairman, Mrs. Cecil Frankel, the San Francisco Chamber Music Society has been booked for Friday, June 12th, at the National Federation of Music Clubs' big conclave at Portland, it is announced. Mrs. Frankel reports that many of the delegates and visitors to the biennial will be the highest ranking musical authorities. Dr. Frank Nagle, of Hollywood, is being sent by the Opera Reading Club of that city, and Miss Lue Alice Keller, president of the Tuesday Music Club, of Pasadena, will attend, with indications of a good-sized group accompanying her.

The Los Angeles Lyric Club choral group of eighty voices, assembled by Mrs. W. V. Goodfellow, are "pulling" all sorts of stunts to secure the wherewithal to convey the fair choristers to Portland, it is announced. This week a trio, Electra Felt Ferry, Mary Teitsworth and Georgia S. Woodruff, sang before the Los Angeles county supervisors and Mesdames Goodfellow and Abbie Norton Jamieson delivered orations on how the choral would boost for the Golden State at the conclave.

On the evening of May 8th the Lyric girls will give an "Orange Blossom Ball" at the Ambassador hotel and arrangements have been made to care for 10,000 people. Mrs. Goodfellow has lined up Abe Lyman's orchestra, leading motion picture stars and vaudeville artists. It is expected that the eighty choral girls will wear the club-color hosiery on that evening to be donated by an enterprising hosiery mill at San Dimas, California.

Louis Victor Saar, of Chicago, won a double victory in the recent string composition contest staged by the National Federation of Music Clubs preliminary to the biennial, Mr. Saar taking the \$200 cash prize for a trio for violin, violoncello and piano, given by the Kansas City Musical Club, and the \$100 cash prize offered by the St. Cecilia Society of Grand Rapids, for cello solo composition. These will be played at the biennial.

Transportation of California delegates, who will be joined at Los Angeles by the Arizona and New Mexico groups, will be in charge of Mrs. Harold Kirkbride, of 735 Geary street, San Francisco, chairman. Mrs. Abbie Norton Jamieson has been selected by Southern California to handle the local situation in co-operation with the State chairman. Mrs. Frankel estimates a minimum of 150 delegates and friends will attend the biennial from the Southland.

MRS. BIRMINGHAM'S LETTER

The day of our seventh annual convention is drawing near, and it is again my privilege to send out the "call" which precedes this notable gathering of our federation forces. As has already been announced, the convention this year will be a business session with as much pleasure added as time permits. The date is June 2d; place, San Francisco; headquarters, Palace Hotel.

The chairman of the local board, Mrs. John B. Coghlan, is in charge of affairs, and with the various committees assisting, every possible comfort is assured our visiting delegates and members.

As our State convention is held just prior to the biennial, I beseech you to make every effort to have your club represented at both conventions. California has held the largest membership of any of the States. This should stimulate every one to greater enthusiasm and co-operation towards having a 100 per cent attendance.

The morning session will be devoted to reports of officers and committees, the afternoon session to reports of our clubs. Come prepared to give a short sketch of outstanding achievements of your year's work. We are preparing a Directory of Affiliated Clubs for our convention program. Please send



name and address of club president to recording secretary, Mrs. John P. Coghlan, 2813 Scott street.

Program and Year Book Exhibit

Kindly send program and year books for exhibit at biennial.

A banquet will be held in Palace Hotel ballroom, 7:00 o'clock p. m. Please make reservations with checks to Mrs. L. Cofer, chairman, 1830 Turk street, San Francisco, not later than May 30th; \$2.50 per plate.

The winners of our State contest will contribute to the program, followed by an hour of fun and frolic.

Representation

We quote the following from our constitution and by-laws:

ARTICLE XIII

Delegates

Section 1—Clubs or schools or other musical organizations having a membership of one hundred or less shall be entitled to be represented at the annual convention by the president or appointee, and one delegate. An organization having a membership of more than 100 shall be entitled to be represented by the president or president's appointee, and one delegate for the first 100 members, and one additional delegate for every additional 100 or a majority fraction thereof, paying dues.

Section 2—No delegate shall represent more than one club or organization.

Section 3—The secretary of each club shall certify at least two weeks before the an-

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nual convention the names of delegates and alternates from each club to the chairman of the State Credentials Committee. Members of clubs or organizations belonging to the State Federation of Music Clubs, other than delegates, may be present at the annual convention and can take part in the discussions, but shall not propose motions, or vote.

Section 4—No club or organization shall have more than six delegates.

Section 5—Delegates from clubs or organizations failing to pay their dues by two weeks prior to the annual convention shall not be seated at the convention or allowed to vote.

Particular attention is called to Section 5 of above article.

ARTICLE VI

Meetings of the Federation and Board of Managers

Section 2—Quorum. A majority of delegates enrolled at the annual State meeting shall constitute a quorum.

Section 3—Resolutions. All resolutions presented at the annual meeting shall be typewritten and shall have the endorsement

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ORGANISTS' GUILD CONVENTION

The interesting announcement is made that the Estey Organ Company, for the second year, offers to an American organist a scholarship for the 1925 summer course at the Fontainebleau School of Music, Fontainebleau, France. The scholarship includes transportation from and to the home of the successful candidate, tuition and living expenses. To the American Guild of Organists has been awarded again the honor and responsibility for selecting the winner of this scholarship. The guild has decided to make this award to the candidate who secures the highest grade in the written work examination for the fellowship degree—the dates of which examination are Thursday, May 14th and Friday, May 15th, 1925, in various cities throughout the United States. The announcement is also made that the Fontainebleau School of Music, to meet the increas-

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LESCHETIZKY ENDORSEMENT

Those interested in the arrival here this summer of Mme. Marguerite Melville Liszniewska, pianist and pedagogue, will realize the importance placed upon her by her teacher, Leschetizky, who pronounced her unusually equipped. He gave a letter, on her departure from his studio, of which the following is the translation:

"It gives me especial pleasure to speak about Marguerite Melville Liszniewska as pianiste and musician. When she studied with me as a girl, during several seasons, her big musical talent had already revealed itself. I heard two of her larger compositions, a piano quintet and a sonata for violin and piano, besides several charming songs. All of these gave evidence of a high order of form and inventive talent, as seldom found among women, as well as being effectively written for both instruments and voice.

"As pianist, I would like to mention as characteristic, particularly, her style in interpretation and her absolute sureness in execution. She knows, besides, her instrument through and through, which makes it possible for her to do full justice to every composer and in which her splendid endowment and noble ambition (not to forget her remarkable memory) stand her in good stead.

"Her serious work qualifies her not only as a player, but also as a teacher of much success, who possesses rich knowledge both practical and theoretical.

"In the hope that she may in every way find the recognition with the big public, which she, as an artist, deserves, my best wishes follow her on her way."

It was destined that Leschetizky's hopes and wishes were to be fulfilled, for Mme. Liszniewska has received that recognition on two continents and is constantly acclaimed in all the communities she visits.

of the board of managers or of a federated organization.

Resolutions may be presented from the floor by a two-thirds vote of the convention.

Credentials

Mrs. E. G. Kerfoot, 2714 Webster street, San Francisco, chairman.

Credentials must be presented in person to the credentials committee. This committee will be on duty at convention headquarters June 1st from 7:00 to 9:00 p. m. and June 2d, 9 a. m.

Make your hotel reservations early with Mrs. Victor Matthews, chairman, 2816 Pierce street, San Francisco.

Rates

Palace hotel—single, \$5.00 to \$10.00 per day, with bath. Whitcomb hotel—single, \$3.00 to \$4.00 per day, with bath; two connecting rooms with bath, four persons, \$8.00 per day. Bellevue hotel—single, \$2.50; double, \$4.00 per day, with bath. St. Francis hotel—single, \$4.00 to \$10.00; double, \$6.00 to \$10.00 per day, with bath. Clift hotel—single, \$4.00; double, \$6.00 per day, with bath. Stewart hotel—single, \$2.50 to \$4.00; double, \$4.50 to \$5.00 per day, with bath. Somerton hotel—single, \$1.50 to \$2.50; double, \$2.50 to \$3.50 per day, with bath.

All Aboard the California Special

A special train is being planned to carry delegates to the State convention and biennial in Portland. Our State chairman of transportation, Mrs. Harold Kirkbride, 735 Geary street, San Francisco, will be happy to furnish all information regarding connections with this train, together with rates.

In closing, let me urge each president to have her club represented both at the State and biennial convention. May we come together with that keen desire for the fulfillment of the ideals for which the Federation has so ardently striven.

Anticipating the pleasure of greeting you and a full delegation on June 2nd,

Faithfully,

LILLIAN BIRMINGHAM,
President.

ing demands on them, are having built a new three manual organ, which is to be an addition to the equipment of the school. This organ will be ready for use when the school opens. The town of Fontainebleau is an ideal place for idealistic work. The palace is one of the most beautiful in the world, and the favorite resting place of Napoleon I, and the place from which he took his departure for the Island of Elba, 1815.

The guild will hold, in Chicago, on June 16th, 17th and 18th, a general convention, which will probably draw members of the guild from all over the United States. The general headquarters of the convention will be at Kimball Hall, on Wabash avenue. There will be the morning sessions, and in the afternoon, the scene will be shifted to prominent churches in Chicago proper or in the near vicinity. One entire afternoon and evening to be spent at Evanston. An interesting feature of one of the sessions will be the singing of the Guild's Prize Anthem, the award for which was made to H. LeRoy Baumgartner of Yale. The prize, \$50 in gold, being presented to him by Signor Enrico Bossi at one of his last public appearances before his untimely departure.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.



PENDING MUSICAL EVENTS



PREPARING FOR OPERA SEASON

The approach of another season of grand opera will be brought home tomorrow to some 2500 members of the San Francisco Opera Association with the announcement from the association headquarters that tickets may now be had. This is a privilege, however, that will be restricted to members of the association only until June 15th. The San Francisco Opera Association is composed of a membership recruited from among the men and women of San Francisco and the Bay region, who, through dues and the purchase of tickets, have made it possible for this city to have its own permanent grand opera, including the famous all-California chorus.

The association is continuing to grow and prosper. Although no active campaign has been conducted for members, its roster has been constantly expanding until in the near future this membership alone will assure the financial success of any season even before there is any public ticket sale. Gaetano Merola, director general, has adopted much the same floor plan and seating arrangements as in previous years, assuring the greatest possible enjoyment of each performance. The work of training the big chorus for the third season is proceeding rapidly under the direction of Giacomo Spadoni, chorus master.

According to cable advices received this week, Signor Grandi, scenic director of La Scala, Milan, has sailed from Italy for San Francisco, where immediately on his arrival he will undertake the preparation of the lavish and impressive sets that will contribute to make this the most artistic success of any season yet given by the San Francisco Opera Company. The season will cover a period of two weeks, beginning about September 19th. There will be eight subscription performances, including two additional performances. The repertoire consists of Aida, Samson and Delila, Amore die Tre Re (Love of Three Kings), Marta, Barber of Seville, Anima Allegra (Joyful Soul), Tosca, Manon and possibly Traviata.

The artists for the third season include: Sopranos, Claudio Muzio, Elvira de Hildago and Rossina Torri; mezzo sopranos, Margherita d'Alvarez and Irene Marlow; tenors, Tito Schipa, Fernand Anseau, Antonia Cortis and Lodovico Oliviero; baritones and basses, Ricardo Stracciari, Marcel Journet, Cesare Formichi, Vitterion Trevisan and Antonio Nichoich; conductor, Gaetano Merola; assistant conductors, Pietro Cimini, Giacomo Spadoni; ballet master, Natale Corrosio; scenic director, Grandi of La Scala, Milan.

GUY MAIER'S LECTURE RECITALS

Guy Maier, the famous pianist of the Maier-Pattison Ensemble, will arrive Monday, May 18th, and will meet his first class on Tuesday morning at 10:00 o'clock. There has been an exceedingly large enrollment in his class, and on May 25th he will give a special Young People's concert for the school children of Berkeley, and already over 2000 children have subscribed for this concert. No adults are admitted on this occasion, but the demand for tickets has been so great that the University of California has invited Guy Maier to give a recital at Wheeler Hall on the Campus on Thursday evening, May 28th.

Three of the principal High Schools of Oakland will be invited to secure an audience for him at the Technical High School in Oakland the following week. Maier's lecture recitals are not tedious affairs, but are charged with inspiration throughout and few pianists are able to give so many ideas and suggestions to the teacher and student

or pianist in interpretative recitals as Mr. Maier. This course of twelve hours of lecture recitals presents a rare opportunity for teachers and pianists to obtain new inspiration and ideas in their teaching and playing. In response to a demand, Mr. Maier will accept a few pianists for two-piano ensemble lessons during the period of his course.

L. V. Parker, in the Boston Transcript during the course of a lengthy review, says of Mr. Maier: "Most recitals are like dry sermons in music; one sits moping, mum, while a pianist plays through a list of ordinary pieces, arranged mainly to display his self-conceived idea of his powers and technique; one comes away with scarcely more inspiration or spiritual uplift than one receives from the weekly sermons on home truths. Mr. Maier, on the other hand, sends one away feeling a different person, all sunshine within, all smiles without. Before each item he talks to his children of all ages, in a most delightful and imaginative way. He must have learned the secret of musical interpretation from gnomes and goblins and must at one time have studied at the Court of Oberon and Titania. * * * In a word, he is inspired and, besides being inspired, he has a splendid technique; add to this a program without any uninteresting or dull item and those who missed the treat can perhaps realize part of what they missed."

WARFIELD THEATRE

Not since Humoresque has there been a drama from Cosmopolitan Studios such as Zander the Great, the new Marion Davies

starring vehicle, which has been chosen as the principal attraction for Locw's Warfield as their anniversary week program, according to reports of leading Eastern reviewers.

Little Old New York and Janice Meredith were glorious in drama and throbbing heart interest. In fact it is credited with all the attributes of a leading film play—intensely interesting as to theme; well directed, scenes closely knitted, making for perfect continuity; reality in the settings, both the lavish ones and those reflecting the ruggedness of our lower social strata; and above all looms a cast of unusual brilliance, a fact not hard to believe when we read such names as Holbrook Blinn, Harrison Ford, Harry Myers, Hobart Bosworth, Harry Watson, Emily Fitzroy, Hedda Hopper and Geo. Seigmann.

Added to this entertaining feature is a new Fanchon and Marco Idea, which is declared to be the equal, and in many ways superior, to any of their former efforts which have proven to be such a great enhancement to Warfield programs of the past. This revue brings back two popular favorites, Helene Hughes and Otto Ploetz, beside a ballet of thirty dancers. The revue is called, Ideas in Marble, and is the last word in gorgeously bedecked stage presentation.

Lipschultz and the Music Masters are arranging another selection of classic melodies to be given during their concert from the pit, a feature of which will be a Bruce Overture Scenic, especially filmed to fit the musical rendition. A wide variety of short films will complete the bill, which has been especially chosen for this anniversary week.

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IN SPIRIT OF APPRECIATION

During the course of a year the editor of the Pacific Coast Musical Review is in receipt of so many encouraging words of approval that he feels occasionally impelled to share his pleasure at receiving such messages with the readers. Practically every publication gives vent to its satisfaction over the approval of its constituents, but the Pacific Coast Musical Review has been so

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handicapped by lack of space that although we frequently were sorely tempted to print these tokens of appreciation we could not divest ourselves of the thought that in doing so we placed our own personal interests above those of the musical profession and musical public.

However, there exists now a situation which demands the publication of messages endorsing our new policy of publishing the Musical Review semi-monthly at a reduced annual subscription rate, retaining the same terms for advertising per month, and vigorously maintaining a campaign for big circulation even though it is necessary to distribute several thousand copies with our compliments as an introductory sample. We are going to fight very hard in the interests of the musical profession during the next few months, and we need the solid backing of every member of the profession and the musical public to bring this fight to a successful conclusion.

Because we refuse to give publicity to lengthy advance notices and extensive articles setting forth the merits of a teacher or an artist residing here, or commenting at length on pupils' recitals in the interests of those who do not support this paper, we are accused by certain people, who always wish to take, but set their face against giving, of conducting this journal upon purely mercenary grounds. The letters which we begin publishing in this issue will show that many of our musical people are not of this opinion. So here are some of the letters:

Dear Mr. Metzger:

Today is Thanksgiving Day! And as both my daughter and myself wish to thank you for the persistent effort which resulted in the really fine Musical Blue Book of California, we can think of no better hour to choose than the present. The musicians of California who have taken an interest in this volume, cannot now claim to be unadvised either in prices or methods. At last there is a definite something to lay hand upon. The work itself is clear, exact and artistic, thus adding real reference quality. We sincerely hope you will find full compensation for the cost in time and effort. Cordially and sincerely,

(Mrs. Ramon E.) REGINA E. WILSON.

(Editorial Note.—In acknowledging this refreshing appreciation we wish to say that M. L. Helpman is responsible for finally assuring publication of the Blue Book. Neither he nor the writer, however, has been recompensed in a financial way for the immense work attending the compiling and publishing of this book. Others reaped the financial benefits. We reaped the glory. But neither of us has become discouraged. There will be a bigger and better Blue Book next year. —A. M.)

Berkeley, Feb. 24, 1925.

Dear Mr. Metzger:

I am taking this occasion to congratulate you on the first edition of the Pacific Coast Musical Review as a semi-monthly magazine. It is indeed an impressive journal and I trust that it will aid in projecting your ideals to many thousands.

Cordially yours,

F. PARRISH-MOYLE.

(Editorial Note.—Even though Mrs. Moyle is Musical Review's Berkeley representative, her spontaneous enthusiasm is none the less appreciated. Mrs. Moyle is helping us a great deal in spreading our musical gospel in Berkeley and vicinity.)

San Francisco, March 7, 1925.

Dear Mr. Metzger:

Inclosed please find my check for renewal of my subscription. I like the new dress of the Review very much, and wish all the success your hard work deserves. Your warm espousal of the cause of the French Association of Artistic Expansion and Exchange pleases me greatly, as I am trying in my modest way to help Miss Godcheaux and

Mr. Cortot. It seems to me a splendid movement toward friendliness between nations, and all musicians should help. Sincerely yours,

J. R. WAYBUR.

(Editorial Note.—There is no one residing in the Far West who has been more energetic and more untiring in his efforts to advance our musical interests than Mr. Waybur, and we confess we are proud to earn his approval.)

San Francisco, March 10, 1925.

Dear Mr. Metzger:

You are to be congratulated on the new paper as it is now, and hope it will give you a little breathing spell, now and then, which you certainly deserve, for you know one is only young once, so don't work all your life away. Though the good causes you work for are certainly worth while, and the musical public owes you so much for this work.

Sincerely your friend,

GEORGE W. PINER.

(Editorial Note.—We sincerely appreciate Mr. Piner's sentiments, especially what he says about our working. However, we occasionally did find time to eat, and we always enjoyed our work in the interests of music. When Mr. Piner refers to the musical public owing us anything we do not mind this half as much as what some of the profession owe us occasionally, and our bookkeeper will say amen to this.)

GRAVEURE CLASSES

Nationwide interest continues in the Graveure teaching enterprise in California this summer and inquiries concerning coaching with the famous baritone master are being received by Manager Selby C. Oppenheimer, with every mail. Graveure's reputation as a teacher and voice coach is paralleling his exalted place among the recitalists of the day and bringing to this State important vocal personages from remote sections throughout the world.

Graveure will begin his summer work in Los Angeles on June 1st, where it is reported the ranks of his master, auditor and private classes are already subscribed to overflowing. He will reach San Francisco for a five weeks' period beginning July 27th, the enrollments for which indicate that the identical condition of oversubscription will prevail here.

Fifteen pupils will comprise the master class—these being carefully selected from teachers and those whose previous vocal training fits them for the work. The auditor pupils listen at all sessions, which comprise four days weekly—Monday, Tuesday, Thursday and Friday, from 9:00 a. m. until 1:00 p. m.; and on all days during the week not devoted to class sessions private pupils to the limit of the master's time are accepted.

Selby C. Oppenheimer, San Francisco, is in charge of the Graveure classes.

The San Francisco Ladies' Choral gave a musical evening in the auditorium of the Arrillaga Musical College, Thursday, May 7th, at 8:15 p. m. Mrs. Dorothea Asmussen is the president of this new organization, and Mynard S. Jones, the musical director. Following was the program: Ladies' Choral—Kisses (Gertrude Wilson), Lullaby (J. Brahms); Piano Solo—Rondo Capriccio (Beethoven), Leonore Newhouse and Grace Wuerschling; Vocal Solo—Spring Song (P. A. Tirindelli), Lillian Evans, soprano; Choral—One Fleeting Hour (Dorothy Lee), Barcarolle (Love Tales of Hoffman), (J. Offenbach); Vocal Solo—Ave Maria (Luzzi), Martha Levy, soprano; Piano Solo—Polonaise (McDowell), Grace Wuerschling; Vocal Duets—Wanderers' Nachtlied (Rubinstein), Lied der Voglein (Rubinstein), Dorothea Asmussen and Viola Thoren; Ladies' Choral—The Linden Tree (Schubert), Lillies of the Valley (Schubert), Blanchard Fraser at the piano.

MUSIC WEEK

San Francisco will celebrate its fifth successive Music Week starting next Sunday, May 17th. A full program of events has been arranged by the committee, headed by Supervisor J. Emmet Hayden, named by Mayor Rolph. Working with Hayden are representatives of all the musical organizations of the city, all of whom are co-operating to make the week a success. Chester W. Rosekrans, secretary of the Community Service Recreation League and the man who started the music week idea in San Francisco, is executive director of the week.

Music Week is held each year to advance the development of music. The week gives an intensive demonstration of the musical resources of the city. Every musical club and organization in the city will have special programs of its own, while feature programs with the best artists participating will be held at the Exposition Auditorium, all free to the public. These features will be given both afternoon and evening.

The complete program of events in the Exposition Auditorium has been announced by Chairman J. Emmet Hayden as follows:

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Sunday, May 17th—3 p. m., sacred concert, church choirs, soloists. (Also at 8 p. m., at Fairmont hotel, the San Francisco Music Teachers' Association will give a special program reception to Mayor Rolph's citizens' committee. The public is invited.)

Monday, May 18th—8 p. m., international and Municipal concert.

Tuesday, May 19th—1:30 p. m., concert by public school children; 8:20 p. m., concert by San Francisco Musical Club.

Wednesday, May 20th—1:30 p. m., concert by parochial school children; 8:20 p. m., opera, Marriage of Figaro, by Pacific Musical Club.

Thursday, May 21st—3:30 p. m., concert by San Francisco Junior Musical Club; 8:20 p. m., artists' concert, direction Selby C. Oppenheimer.

Friday, May 22nd—3:30 p. m., concert by Pacific Musical Society Junior Auxiliary; 7:45 p. m., competitive band concert by R. O. T. C. bands.

Saturday, May 23rd—8:20 p. m., California composers' concert, direction California Federation of Musical Clubs.

Daily organ recitals will be given during the week at 12 noon by Uda Waldrop and other organists.

A special feature of the week will be the music memory contest in which school children are competing. The preliminary contests are now being held in the schools and the finals will be held during the week at a central point. Each child has to know a piece of music when it is played, be able to name the composer and give some details of his life. This is one of the big development music features of the week.

The chairmen of the various committees handling features of the Music Week are as follows: U. S. Army, Major General C. Menoher; artists' concert, Selby C. Oppenheimer; band concerts, Phil Sapiro; churches, Harold Pracht; city programs, George H. Hooke; finance, James J. Black; foreign groups, Mrs. Frederick G. Canney; hotels, theatres, etc., Cutler Paige; industrial plants, Mrs. Evelyn S. Ware; libraries, Robert Rea, Julius R. Waybur, Jessie Fredericks; men's civic and social clubs, Mrs. Alvina Heuer Willson; women's civic and social clubs, Mrs. D. E. F. Easton; music survey, Mrs. L. M. Spiegl; "shut in" programs, Mrs. George Von Hagel; organ recitals, Uda Waldrop; programs, Shirley Walker; public schools, Miss Estelle Carpenter; parochial schools, Rev. Ralph Hunt; radio programs, Mrs. Ada Morgan O'Brien; publicity, William Unmack.

SIMPSON PUPIL WINS CONTEST

Helen Eugenia Merchant, one of Elizabeth Simpson's most gifted young pupils, was the winner of the Northern California district piano contest of the California Federation of Music Clubs, which was held in San Francisco on March 28th. Miss Merchant has received practically all of her training with Miss Simpson, having studied under her guidance for the past six years, and she shows such marked pianistic promise that her many friends unite in forecasting for her a most brilliant future. She has appeared in four public concerts in Berkeley, the last one being a notable musical event of the early fall, and she is a prominent member of the Amphion and Violin Clubs, having played with brilliant success on several important programs, and having also been heard recently before the California Club, where she won a most enviable triumph.

The numbers in which Miss Merchant was heard in the contest were: First movement of Beethoven's Sonata Appassionata and MacDowell's Sonata Tragica; Prelude and Fugue in A flat, by Bach; Chopin's F major Nocturne, and Paul Juon's beautiful Etude Naïaden am Quell. These numbers were, by special request, repeated at Miss Simpson's April studio musicale, and were also broadcasted from the Oakland KGO station on April 6th.



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A few weeks ago it was announced that
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Publique—et des Beaux Arts, was formed
the Association Francaise d'Expansion et
d'Echanges Artistiques. This organization
has been established for the splendid pur-
pose of bringing together, through the me-
dium of art, all the countries of the world.
The San Francisco representative of L'Asso-
ciation Francaise d'Expansion et d'Echanges
Artistiques, Mademoiselle Rebecca God-
chaux has received from Robert Brussel,
director general of the association in Paris
the following letter, which, she thinks, might
be of interest to all lovers of art:

DEAR MISS GODCHAUX:

I wish to acknowledge receipt of your
kind letter of February 4th, and can but ex-
press to you my gratitude and the hope
I base on your very precious co-operation.

The task is a hard one, as are all begin-
nings but, as you progress you will find it
will become easier, for you will meet among
those whom you have interested, many who
will lend you their help and encouragement.
You will also come across some who will
resist—some sceptics—for there are many
people who cannot understand that one
should undertake a disinterested work, and
who are more inclined to oppose an enter-
prise which will benefit them, than one
which can bring them absolutely no good.
It is a common law which I have known by
experience, and I beg you not to let it dis-
courage you.

The support of your musical critics is a
very excellent augury. Those critics will
be first to understand the value of a central
bureau of information, where will be gath-
ered in the future the most precious material
for reference about the artistic development
all over the world.

So, it is very important that, in the present
case, we should be informed about the musi-
cal activities in San Francisco, and in West-
ern America.

We will feel most happy if, through your
efforts, and with the assistance of your
critics and musicians, we can erect a monu-
ment destined to serve the cause of all those
who dwell in the realm of art and participate
in the joys it creates.

We shall be very happy also to greet all
persons whom you will address to us.

France and America must tighten their
moral and intellectual bond. Our dearest
wish is that the young people of California
should seek an interest and inspiration in
French culture. So many ties and affinities
should draw them to its sources.

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PRELIMINARY ANNOUNCEMENT

THE Pacific Coast Musical Review is at last ready
to make a very important announcement. The im-
pending celebration of the Diamond Jubilee of Cali-
fornia's admission into the American Union and the
beginning of the twenty-fifth year since the foundation
of the Pacific Coast Musical Review will afford us an
opportunity to publish a Souvenir Edition of an extent
and variety that will surpass anything of the kind we
have yet undertaken. We will dedicate this Souvenir
Edition—"MUSICAL CALIFORNIA"—to our resident
artists and teachers. Particulars and date of publication
will be announced in later editions. We shall be pleased
to designate the publication day according to the wishes
of those interested in musical activities as near as pos-
sible to Jubilee Week and to the beginning of the 1925-
1926 music season.

MUSIC IN BERKELEY

Berkeley, May 11, 1925.

Dr. Modeste Alloo, director of music of the University of California, has announced a number of interesting lecturers for his department during the summer session, including Edward Ballentine of Harvard and Paul J. Weaver of the University of North Carolina.

The Committee of Music and Drama of the University has secured Guy Maier, pianist, for a recital in Wheeler Hall Auditorium on Thursday, May 28th. Berkeley music lovers have formerly shown unbounded appreciation of Mr. Maier's artistry and this concert is anticipated with distinct pleasure.

Lazar Samoiloff and Miss Alice Seckels were the guests of honor at a reception given by Mr. and Mrs. Gilbert Moyle at their studio home on Hawthorne Terrace. A hundred guests called during the evening, and Mr. Samoiloff gave an informal but inspired talk concerning the Master School of Musical Arts, of which he is director.

The Etude Club of Berkeley (Mrs. Frank Clark, president), made a gala occasion of their annual spring luncheon, which was given Monday, April 27th, at the Town and Gown Club. Many prominent visitors were among the guests, including Mrs. Lillian Birmingham, State president of the Federated Music Clubs, and Mrs. Edward Place, chairman of the scholarship committee. Madame Sofia Newland Neustadt, who has recently returned after two years' residence abroad, is the newly elected president. Mrs. Willis Collins was chairman of the program committee. The program in full follows: (a) Bless the Lord, Oh My Soul (Mikael M. Ippolitof Ivanof), (b) Hymn of the Pilgrims (Edward McDowell), Choral, Henry Perry, director, Mrs. H. B. Jacobus at the piano; (a) 'Scherzo in E minor (Mendelssohn), (b) Fantasia Impromptu (Chopin), (c) Military Polonaise (Chopin), Dorothy Wines Reed; (a) Ronde Villagerise, Les Trois Princesses, Paris est au Roi, Madame Sofia Neustadt; (b) Begere Legere, Les Amours de Jean, Mrs. Clarence Page; (c) Vrens Dansez Marquise, Mrs. W. H. Ivie; (d) Sryez Fidele (La Mascarade de Versailles), Depuis Longtemps (Le Petit Chaperon Rouge), Mesdames Neustadt, Ivie and Page, Mrs. Martyn Warner at the piano; Romance for Four Violins and Piano (Helmshurger), Miss Dunyon, Mrs. Schutes, Miss Crowell, Miss Johnson and Mrs. Warner. F. P. M.

Ernest Paul Alwyn, well known violinist of the Bay region, a new addition to the faculty of the Arrillaga Musical College, was heard in recital in the college auditorium Friday evening, May 1st. Mr. Alwyn was assisted by F. Terence Condren, tenor, and Mynard S. Jones, accompanist. The following program was enjoyed by a large appreciative audience: Violin—Air on the G string (Bach), Andantino (Martini), La Precieuse (Couperin); Vocal—Where E're You Walk (Handel), O Sleep Why Dost Thou Leave Me (Handel), Would You Gain the Tender Creature (Handel); Violin—Concerto in G minor (Max Bruch); Vocal—Ave Maria (Schubert), Sylvia (Schubert), Nobody Know de Trouble I've Seen, Sometimes I feel Like a Motherless Child, Hard Trials (Negro Spirituals); Violin—Liebesfreud, Liebesleid, Caprice Viennois, Tambourin Chinois (Kreisler).

Miss Esther Kushins, mezzo-soprano, made her debut in concert last week in Oakland, with well-merited success. Miss Kushins is a pupil of Mabel Rieghman and shows the result of the diva's training.



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Pacific Coast Musical Review

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FIVE CENTS

MUSIC WEEK, SCHOOL MUSIC DAY AND OTHER IMPORTANT MAY EVENTS

San Francisco's Musical Season Ends with an Unprecedented Rush of Activities—The Usual Thousand Concerts Keep Committees and Critics Busy—Events of a Higher Grade This Year Than in the Past—Public School Music Day (May 7th), Sponsored by the California Federation of Music Clubs, Shows Surprisingly Fine Work by Public School Music Teachers—Guy Maier Gives Ingenious Lecture Recital at Berkeley High School Auditorium

By ALFRED METZGER

San Francisco's Fifth Music Week has come and gone and has left in its wake various impressions regarding its benefits and general utility. Chairman J. Emmet Hayden and Chester Rosekrans, executive director, are entitled to hearty commendation and praise for the energetic, persistent and wholesomely enthusiastic manner in which they have conducted these events. There is no doubt in the writer's mind but that Mr. Rosekrans, as secretary of the San Francisco Community Service Recreation League, inaugurated Music Week five years ago with the best of intentions and actually being inspired with the sole idea of doing something really big in music.

The fact that a year after Mr. Rosekrans originated the idea of Music Week in San Francisco Mr. Tremaine of the Music Industries Chamber of Commerce of America inspired the inauguration of National Music Week, with the President of the United States as honorary chairman, and every Governor and editor of the country as member of the National Music Week committee, proved that Mr. Rosekrans had an idea worthy of emulation. There are specially two attitudes toward Music Week on the part of the public. One is heart and soul with the enterprise, believing it to be a fine stimulant for musical activity and an opportunity for thousands of people to enjoy good music. Another part seems to think Music Week superfluous in a large city where musical activities already assume a large portion of community life, and an unnecessary surplus of one particular form of entertainment.

The writer is inclined to side with the second class. We believe that a city which supports symphony concerts of both a purely classic and popular character with an attendance of 60,000 people in five months, which would support a Music Festival to the extent of an attendance of 40,000 people, provided the prices were within the reach of the masses and the chorus and soloists were from our own State or Coast, which has excellent music in most of its music picture theatres and where the public schools continually mould the children's minds in the direction of appreciation for good music, a Music Week is left without any definite task. But since many artists are willing to contribute their services and since thousands of people voluntarily attend many of these concerts, Mr. Hayden and Mr. Rosekrans and their excellent committees are justified to continue their work.

The writer attended every event at the Exposition Auditorium. Our readers will know why it is impossible for us to review every one of these numerous concerts. In order to do so it would be necessary to mention everybody, unless one would be inclined to offend certain artists by omitting mention of the

work. This wholesale comment would require at least two ordinary issues of this paper. Furthermore, since everyone donates his or her services, one could only publish favorable comments, and these, because of their quantity, would have to be perfunctory and mean nothing to the artist, inasmuch as faint praise is worse than censure. So we must confine ourselves to a general enumera-



LOUIS GRAVEURE

The Noted Baritone and Vocal Pedagogue, Who Will Hold Master Classes in San Francisco Beginning July 27th

tion of the events without going into particulars.

There were so few programs distributed that the writer was never able to obtain one. We are obliged to take our information from the daily newspapers, and if there are any errors or omissions our readers will know the reason why. Music Week started on Sunday afternoon, May 17th, with a Sacred Concert at the Exposition Auditorium, special services in the churches, special programs in the photoplay theatres, band concerts and a few private functions. The sacred music concert was given under the

direction of Harold Pracht of the Wiley B. Allen Company and proved to be a very impressive event.

Sacred Heart School of Oakland, under the direction of Father Edgar Boyle, sang Gregorian music in a manner to impress the large audience. The final number of the program consisted of an excellent interpretation of The Seven Last Words by Dubois by the Choral Union of the House of the Good Shepherd, under the direction of Barnabe Solis. The soloists were: Berthe Reiter, Marie Klise, Orsen F. Klise and Prosper Reiter. Every day at noon between May 18th and May 23d, inclusive, leading organists of San Francisco gave a program on the municipal organ. Those interpreting the organ recitals were: Dr. Maurice W. O'Connell, Theodore J. Irving, Marshall W. Giselman, Arthur McHoul and Uda Waldrop.

On Sunday evening, May 17th, there was a reception of the mayor's Music Week Committee, assisted by Rudy Seiger's Orchestra, and a musical program presented by the San Francisco Music Teachers' Association, of which Alvina Heuer Wilson is the president. At the Exposition Auditorium a series of nightly concerts began on Monday evening with an international concert under the direction of Mrs. Frederick G. Canney, chairman, and Philip Sapiro, vice-chairman. The program consisted principally of band selections by the Municipal Band, augmented by members of the Presidio Military Band, which played a series of overtures and national anthems under the direction of various band leaders. The nationalities represented were: Great Britain, France, Italy, Germany, Norway, Sweden, Finland, Portugal, Russia and Japan. The soloists interpreting the various compositions included: Esmalia Carvalho, Jose Garcia, Ambel Correia, Samia Bloomquist, Martha Jalava, Teresina Monotti, the four Andreini Brothers, Elsie Ingham, Efrim Ivan Konov, Constance Moncla and Marthe Combettes. About 300 members of the Pacific Saengerbund, under the able direction of Frederic Schiller, thrilled an audience of 5000 people with splendid interpretations of *It Is the Day of the Lord* and *The Lorelei*. The tenors and basses of this organization were specially notable for their beauty of vocal material. Lillian Hoffmeyer Heyer and three Japanese dancers and instrumentalists interpreted the concluding numbers.

The feature of the Tuesday events was the singing of 10,000 school children under the energetic and effective direction of Miss Estelle Carpenter, accompanied by the municipal band under the direction of Mr. Sapiro and assisted by Uda Waldrop, organist, and Rudy Seiger, violinist, the latter giving several enjoyable solo numbers. Addresses were made by Joseph M. Gwinn, (Continued on page 3, col. 1)

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

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and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

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CHAMBER MUSIC AT CONVENTION

The Chamber Music Society of San Francisco has been engaged to appear at the biennial convention of the National Federation of Music Clubs, which will be held in Portland, Ore., from June 6th to 13th. To this convention comes a very distinguished gathering, consisting of the leading officers and delegates from all the affiliated music clubs in the United States, likewise many prominent managers, critics, artists and composers.

The Chamber Music Society of San Francisco will give the concert of June 12th in the auditorium in Portland. The program will consist of the C minor Beethoven Quartet for Strings from Op. 18; the Nocturne and Scherzo for Flute and String Quartet, by Arthur Foote of Boston, which he wrote for and dedicated to the Chamber Music Society of San Francisco, and a group of pieces for string quartet to close the program.

The personnel of the Chamber Music Society of San Francisco, which is booked for an extensive Eastern tour this coming season, is: Louis Persinger and Louis Ford, violins; Nathan Firestone, viola; Walter Ferner, violoncello, and Elias Hecht, founder and flutist.

ELWYN ARTIST SERIES

One of the outstanding attractions to appear on the Elwyn Artist Series for the season of 1925-26 will be Maria Kurenko, coloratura soprano, who has been variously referred to as the "Russian Nightingale" and "Europe's newest sensation." It is usual for an artist from abroad to make his or her debut in New York. In the instance of Kurenko, this custom will be broken, as her American debut will be made as soloist with the Los Angeles Civic Opera, shortly before her appearance here in joint recital with Vincente Ballester, baritone of the Metropolitan.

The Kurenko-Ballester joint recital is only one of a series of ten subscription concerts

which will be given at the Exposition Auditorium. Other attractions to appear on the course are: Josef Hofmann, master pianist; Edward Johnson, leading tenor of the Met-



MISS VIOLA MYRICK COTTRELL
*The Delightful Coloratura Soprano Who Scored
an Artistic Success at the St. Francis
Hotel Last Month*

ropolitan; Margaret Matzenauer, leading contralto of the Metropolitan; Cecilia Hansen, violinist; Hulda Lashanska, soprano, in joint recital with Felix Salmond, English cellist; Thamar Karsavina and her ballet with Pierre Vladimiroff; Toscha Seidel, violinist, and Olga Samaroff in joint recital with the London String Quartet.

The Elwyn management reports that the music loving public is steadily availing itself of the remarkable opportunity offered to hear this notable roster of attractions on a low rate price schedule similar to that prevailing for the symphony concerts at the Auditorium, sponsored by the city of San Francisco.

VIOLA COTTRELL'S CONCERT

Viola Myrick Cottrell, coloratura soprano, pupil of Mme. Isabelle Marks, gave a concert in the Colonial ballroom of the St. Francis Hotel on Sunday afternoon, May 17th, which proved a decided triumph for this competent young vocalist. Her personality, her voice and her interpretive faculties combined to arouse the enthusiasm of her audience in a manner to establish her standing as a young artist of much promise. She is the possessor of a clear, ringing, true voice and she sings with a diction and expression that denotes thorough training and splendid adaptability. Her phrasing is intelligent and her technical equipment most gratifying.

Miss Cottrell was assisted by Belle Jacobs Lewis, contralto, also a Marks pupil, whose beautiful, rich and sympathetic voice, backed by warmth of expression and an appealing quality that brings tears to the eyes of those affected by deep sentiments, certainly made a deep and lasting impression upon her hearers. Both singers were enthusiastically recalled and were compelled to sing a number of encores. At the conclusion of the program the large audience was reluctant to leave, all of which testified to the successful interpretation of the following fine program: Ernani (Verdi), Viola Myrick Cottrell; Hark, Hark the Lark (Schubert), My Sweet Repose (Schubert), Moonlight (Schumann), The Nut Tree (Schumann), Viola Myrick Cottrell; Ah, Mon Fils (Meyerbeer), Belle Jacobs Lewis; Songs My Mother Taught Me (Dvorak), Hindoo Song (Bemberg), O, Thou Billowy Harvest Fields (Rachmaninoff), Viola Myrick Cottrell; Rachem (Manzuca), I Am Thy Harp (Woodman), He the Best of All (Schumann), Belle Jacobs Lewis; Thy Beaming Eyes (MacDowell), The Swan Bent Low (MacDowell), Flower Rain (Loud), Cherry Blossom (Willeby), Viola Myrick Cottrell; Summer (Chaminade), Viola Myrick Cottrell.

EDITORIAL DISCUSSION

W. J. HENDERSON'S LECTURES

William J. Henderson has given two of six lectures on music at the Fairmont Hotel as part of the master course of the Master School of Music. The first two lectures took place on Monday evening, May 25th, and Thursday evening, May 28th. The first had as its subject Musical Art and Its Laws of Development, and the second dealt with Instrumental Forms and Their Origin. To do full justice to Mr. Henderson's instructive and authentic discourses would necessitate a shorthand report of his lectures. It is impossible to give our readers an idea of the charm of delivery and the immense amount of information which Mr. Henderson crams into the brief time set aside for his instructive treatises.

While Mr. Henderson does not make any attempt to add anything special to the facts of musical history and development, he certainly presents these facts in a very attractive and easy style, seasoning an apparently dry succession of data with the flowing conversational grace of his delivery. He hammers his ideas home with definite, convincing power and occasionally introduces side remarks that help the listener to fasten the fact in his memory. These first two lectures represented the foundation upon which the next four are to be placed and from which they will be built. We are therefore in a position to recommend anyone, who desires to be informed upon the subject still

to be dealt with, to be sure and attend these lectures, for they will form a necessary source of knowledge, without which music will be less comprehensible to those desiring to make this art a life work. Even those who attend concerts will find it easier to enjoy an artist after hearing what Mr. Henderson has to say.

The remaining six lectures and the dates on which they will take place are: Monday evening, June 1st, The Romantic Uprising; Thursday evening, June 4th, Beginnings of the Lyric Drama; Monday evening, June 8th, The Modern Romantic Opera; Thursday evening, June 11th, The Modernist Movement.

CALIFORNIA MASTER TEACHERS

In conformity with our recently established policy to comment every issue on the work done by master teachers represented among the announcements on another page of this issue, we wish to call attention to the work of Sigmund Beel, whose reputation is not only Statewide, but who has gained for himself recognition in Europe, specially in England, where he resided many years. Mr. Beel is an artist of the first rank and his musicianly sonata recitals, during which he gave impressive readings of the works of great masters, added to his already enviable reputation not so very long ago. His programs are always greeted with pleasure

and appreciation by all serious musicians, students and music lovers.

The best way to judge the skill and proficiency of a teacher is by the results he attains through his pupils. During the last months, Miss Edna Horan, who has now been studying with Mr. Beel for a long time, has proved a most creditable witness to Mr. Beel's pedagogical standing. As soloist before the Pacific Musical Society, as soloist at the Artist concert during Music Week in the Exposition Auditorium, as soloist at the final dinner of the season before the Musicians' Club, all during last month, she elicited the hearty and genuine applause of music lovers most particular in their likes and dislikes and not afraid to express their sincere judgment.

On every one of the above named occasions, Miss Horan was received with enthusiasm and her interpretations sustained the most careful scrutiny as to technical, emotional and intellectual requirements of the works she interpreted. At the Exposition Auditorium we were conversing with a competent professional musician and he assured us of his astonishment at hearing such an exceptional talent so well prepared and so unusually gifted. On this occasion Miss Horan played Variations on a Theme by Corelli (Tartini-Kreisler) and Waltz Paraphrase (Hubay). The enthusiasm of her audience was so emphatic that she had to respond to two encores. The fact that 5000 people were present certainly added to the magnitude of this artist's triumph.

MUSIC WEEK

(Continued from page 1, column 3)

superintendent of schools; J. Emmet Hayden, representing Mayor Rolph; Miss Estelle Carpenter and Chester Rosekrans. Miss Carpenter was heartily congratulated by the speakers for the splendid manner in which she accomplished such gratifying results with the children, whose singing made a deep impression upon the guests invited for this occasion. Tributes were also paid the music teachers who are so ably assisting Miss Carpenter in her excellent work.

Tuesday evening was devoted to a presentation of a well chosen program under the auspices of the San Francisco Musical Club, Mrs. Horatio F. Stoll, president. The participants, all of whom acquitted themselves most creditably, were: Mrs. Anthony J. Silva, Elise Young Maury, Miss Eva M. Garcia, Edna Horan, Jean Allen, Mrs. Hazel McKay, Miss Virginia Treadwell and Rudolph Caffaro. On Wednesday afternoon, the Parochial Schools of San Francisco gave a most enjoyable and surprisingly well presented program under the direction of Rev. Ralph Hunt. On Wednesday evening the Pacific Musical Society, Mrs. Frederic Crowe, president, gave a tabloid performance of Mozart's The Marriage of Figaro under the direction of George von Hagel under the same gratifying artistic conditions that prevailed at the first performance of this work earlier in the season at the Fairmont Hotel. The cast was the same on this as the previous occasion, namely: Harold Dana (Figaro), Janet Malbon (Suzanne), Mrs. Philip V. Hein (Rosina), Mrs. Herman Lissauer (Cherubino), Jack Edward Hillman (Count Almaviva), Carrie Eulass (Marcelina), Frederic Hirschler (Don Basilio), Frederic Levin (Dr. Bartola), Horace Hirschler (Antonio), Mesdames Stanford H. Rogers, Leon Lazarus, Siegfried Strauss, J. Kopirris, Miss Constance Reese and Charlotte Smith.

One of the most enjoyable features of the week was the Artists' Concert given under the direction of Selby C. Oppenheimer and

Miss Marian E. Ives on Thursday evening. An excellent program was presented by leading San Francisco artists, who acquitted themselves most creditably and who justified the contention that our resident vocal and instrumental artists are worthy of serious attention. Those participating in the well-chosen program were: Miss Bethel Stack, pianist; Norman Simon, baritone; Dr. Hans Leschke, at the piano; Mme. Stella Raymond Vought, coloratura soprano; Irene Millier at the piano; Miss Edna Horan, violinist; Jean Allen at the piano; Mme. Anna K. Blotcky, contralto, Mrs. David Hirschler at the piano; Mme. Pearl Hossack Whitcomb, dramatic soprano; Lincoln S. Bat-chelder at the piano; Frederick E. Levin, basso, Irene Millier at the piano.

The San Francisco Musical Club, under the direction of Mrs. Lillian Birmingham, presented its Junior Musical Club, of which Evelyn Dodd Merrill is the president and Gertrude Field the director. The young members acquitted themselves splendidly and reflected much credit on the club. They included: June Bovey, Ruth Chatham, Gertrude Wallstedt, Wilma Wallstedt, Virginia Hayes Weaver, Vivian Shaw, Helen Gullen and a string quartet from the Community Music School, including Jeanette Davis, Preston Hartman, Alfred Bousquet and Emmet Petterson, Dorothy Scholz, Evelyn Dodd Merrill, Marie Carroll, Marjorie Moss, Margaret Lagen.

On Friday afternoon the Junior Auxiliary of the Pacific Musical Society gave a splendid program under the direction of Augusta Hayden which delighted a large and enthusiastic audience. Not having been able to obtain a program of this event in time to be included in this issue, we shall have to delay publication of the names of the participants until our next issue. On Friday evening a large audience attended the Reserve Officers' Training Camp competitive band concert and drill, which revealed the splendid work being done by the school bands under the direction of Captain John P. Adams. On Saturday evening Mrs. Lillian Birmingham presided over a program consisting of works by California composers,

presented under the auspices of the California Federation of Music Clubs, the particulars of which also must be delayed until next issue. Suffice it to say at this time that these events, like the ones already mentioned, were fully worthy of the splendid reception accorded them by large audiences.

Twenty-one concerts were given at the Public Library, arranged by Julian R. Weber, but as our readers will readily see, it is impossible to add these programs, or the names of the splendid interpreters, at this time, as the number of concerts given during this week made it impossible to review them all nor set aside sufficient space for the publication of all the names. We shall endeavor, however, to mention some of them later. The Pacific Coast Musical Review is in receipt of a few special programs forwarded by teachers and students which also must await future publication. We shall try to satisfy as many participants as possible in recognition of their zeal in behalf of music. But it is obvious that we can not include them all in one issue. The same must hold good of the Music Memory Contest given at the Golden Gate Theatre on Saturday morning, May 23d, under the direction of Miss Estelle Carpenter, which proved such a brilliant success. So then, more about Music Week next time.

Edouard Deru, the distinguished Belgian violin virtuoso, has returned from several weeks' absence in Chicago and other Eastern cities, where he conducted master classes and appeared in concert. Mr. Deru is an artist of international reputation who has been associated of late with San Francisco Conservatory of Music, where he is at the head of the violin department. No doubt his return is the signal for great rejoicing among his pupils.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

Musical Review

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Joseph D. Redding, the internationally known composer and one of San Francisco's most distinguished music patrons, has been the recipient of many honors since his return from Monte Carlo, where he and Templeton Crocker rejoiced in the triumph of their opera *Fah Yen Fah*. The event received world-wide recognition and, according to the most recent information, plans are being made to present the opera in this city. Among Mr. Redding's most cherished experiences is a reception given in his honor in the supervisors' room in the City Hall by a committee of leading citizens appointed by the mayor, during which engraved resolutions of appreciation for his services, passed by the Board of Supervisors, were presented to Mr. Redding, and numerous addresses of eulogies were given, among the speakers being Mayor Rolph, Senator Phelan, Timothy Healy, J. Emmet Hayden and others. Mr. Redding himself is an excellent speaker and his addresses contain much common sense and valuable information.

Emma Mesow Fitch, the widely known Fresno contralto, continues her intensive activity. During the latter part of April she gave a concert in Merced at Hotel El Capitan and a large audience was exceptionally enthusiastic throughout the continuation of the program. Le Club Chantant, consisting of Mrs. Fitch's pupils, has arranged an elaborate concert to be given at the Californian Hotel ballroom in Fresno Monday evening, June 1st. Many of the arias on this program will be sung in costume and great interest is being shown in this unique event. Le Club Chantant is meeting regularly at Friendship Place, Mrs. Fitch's beautiful residence studio, and has recently been studying the opera *Mignon*, by Thomas, and works by Mozart and Mrs. Beach. Mrs. Fitch was soloist in two presentations of Mendelssohn's *Elijah* in Fresno and also participated in the Civic Good Friday services at the Liberty Theatre. Mrs.

R. G. Retalick and Mrs. Fitch sang the duet, *Power Eternal*, from the *Stabat Mater*, and Mrs. Fitch sang *O Rest in the Lord* and *The Ballad of the Trees* and *The Master*. All of which goes to show that this accomplished musician is never idle.

Bertha Weber, the California pianist and composer, gave her program of Alaskan Legends before a large and appreciative audience at the College of Holy Names in Oakland on Thursday, April 16th. Several other compositions including *Minuet Antique*, *The Carnival*, *Wind Flower* and *Caprice Sylvan* were also played by the composer. At the close of the concert a beautiful vase was presented to Miss Weber by the college. The piano pupils of Miss Weber recently gave a recital at their teacher's studio in Berkeley as a farewell musicale, prior to Miss Weber's departure for Fontainebleau, France, on May 25th. Thirty-six pupils presented classical works.

Clarence Gustlin has had a very interesting experience, appearing in twenty-four different States this season giving what he terms American Opera Interp-Recitals, and these engagements included seven conventions of federations of music clubs. A number of engagements are still to be filled by Mr. Gustlin, two of which were before the Wa-Wan Club in Los Angeles on May 13th and the MacDowell Club in Portland, Ore., on May 19th. There will be another one in Portland at a date not yet decided. Mr. Gustlin writes us: "There seems to be a rapidly awakening interest in American opera everywhere, and I believe we may confidently look forward to creative achievements in this line which will be marked by real superiority."

Alexander McCurdy, Jr., the well known organist, is now playing at the Church of the Redeemer in Morristown, N. J. He is presiding over a four-manual organ with echo, chimes and harp, and has a choir of thirty voices. Morristown is one hour from New York City and enables Mr. McCurdy to study in the metropolis with Lynwood Farnam, organ; Edwin Hughes, piano, and Rosario Seales, composition. To give our readers an idea what impression Mr. McCurdy has made in his new field we can quote the following from a Morristown paper: "The newcomer to Morristown, Mr. Alexander McCurdy, Jr., who gave a recital in the Redeemer Church is but a youth, but he gave a performance demonstrative of real talent and real artistry. In fact, it is unfair to him to consider his age. Mr. McCurdy displayed a maturity, a power that puts him in the first rank. Morristown is fortunate, indeed, to have such a musician." Mr. McCurdy, we believe, studied with Wallace A. Sabin.

Doris Skuse, the courteous and ever accommodating telephone operator of Kohler & Chase, who is so well known to artists and teachers who have studios in the Kohler & Chase building, "passed away" to Portland after five years of loyal service. While the exchange she handled so efficiently at the Kohler & Chase building was known as being "private," her present position at the telephone is even more private for she has entered into a life partnership with a prominent member of the music trade who is representing Kohler & Chase in Portland. The young couple were married early in May and no doubt their many friends wish them much happiness and contentment.

Walter Kennedy, the successful organist of the Presbyterian Church in Oakland, gave an organ recital before the Christian Assembly in San Jose on Monday evening, May 18th. The San Jose Mercury Herald, in commenting on this event, says among other things: "The evident enjoyment of the audience, whose members filled every

available seat in the large auditorium, attested the excellence of Mr. Kennedy's performance and their delight was equally manifest at the pleasing rendition of two vocal numbers by Mrs. Margaret Madge Kennedy, with her husband at the organ."



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Eva M. Garcia, the well known Oakland pianist and teacher, gave a recital in the auditorium of the Notre Dame College of Marysville, of which institution she was a former pupil, on Saturday afternoon, May 2d. The following program aroused much enthusiasm: Capriccio (Scriabin-Tausig), Le Barolet Flottant (Couperin), Le Coucou (Daguin), German Dance (Beethoven); Study C minor (Revolutionary) (Chopin), Waltz A flat (Chopin), Waltz C sharp minor (Chopin), Nocturne F sharp (Chopin), Impromptu—A flat (Chopin), Seguidilla (Albeniz), Cadiz (Albeniz), By the Brookside (Stojowski), Dreams (Stojowski), Allegro Appassionata (Saint-Saens).

Hother Wismer, the well known violinist, left San Francisco last week on his way to New York, where he will embark on the S. S. Ohio on June 4th for Brussels where he will study with Eugene Ysaye. On his way East he planned to spend two days in Montclair with his sister, Mrs. E. J. Zimmer. He expects to return about September 15th.

The San Francisco Music Teachers' Association held its regular monthly meeting on Monday evening, May 25th, at the home of Frank Carroll Giffen, 976 Chestnut street. Reports of committees having in charge the preparation for the impending annual convention, which will take place here in July, were discussed. An excellent program was heartily applauded and appreciated. The artists presenting the program included Miss Ramona Leonard, soprano, accompanied on the piano by Miss Beatrice Clifford, and the d'Alessio String Quartet.

William J. McCoy, the well known pedagogue, author and composer, gave a luncheon in honor of William J. Henderson, the distinguished critic of the New York Sun, who is at present giving a series of lectures at the Master School of Musical Arts in the Fairmont Hotel, in the Bohemian Club on Tuesday, May 26th. The affair was an intimate one, only prominent critics of San Francisco papers being the other guests. Mr. McCoy proved a genial host and Mr. Henderson had an opportunity to tell many of his experiences associated with his newspaper work, which proved splendid material for his colleagues.

Giulio Minetti, the widely known California violinist, teacher, orchestra conductor and ensemble player, is attending some of the most important musical events in Italy. Recently he heard Beethoven's Ninth Symphony in Rome and is enthusiastic over the performance. He was specially delighted with the chorus.

Irving Krick, the well known pianist, played selections at a banquet given by the Y. M. C. A. in Berkeley recently, and was enthusiastically received. On April 24th he played over KLX and on May 11th he played a number of classical selections from KLX. He was solo pianist in Piedmont at the Spring Music Festival and played to a most enthusiastic audience on May 20th.

Miss Ruth Ludwigsen, a brilliantly gifted young pianist, pupil of H. Randall, has been heard over the radio a number of times lately. She is an unusually gifted young musician whose technical resources are exceptional and whose emotional intelligence is gratifyingly developed. She is evidently being trained efficiently and may look forward to an enviable professional future.

The Aeolian Trio—Emma White, piano; Albert White, violin; Maximiliano Lorenzini, baritone, presented a very unusual program on Sunday, May 31st, at 1:30 o'clock, over KFUU. Many famous selections from composers such as Caccini, Pergolesi, Genss, Schubert, Wagner, Tschaiakowsky, Papini,

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Tor-Aulin, Strauss, Gounod and Giordani were interpreted. As an added attraction, Ruth Louis Mullen, soprano, was presented. Selections from Verdi's Rigoletto were given, rounding out a pleasing and interesting event.

Felix Salmond, distinguished English 'cellist, will, in addition to teaching private lessons beginning July 13th, inaugurate a series of ensemble classes in which he, himself, will take part as artist conductor and adviser. Many pianists have already enrolled in these classes for the benefit of their ensemble playing, as well as violinists, violists and 'cellists.

SCHOOL CHILDREN CONCERTS

Music Week was honored by a vast gathering of children from the San Francisco school department, who assembled to sing songs and to listen to the great organ at the Civic Auditorium on Tuesday, May 19, 1925, at 1:30 p. m. The concert was arranged by Miss Estelle Carpenter, director of music in the city schools, with the permission of the superintendent and the Board of Education. The seventh and eighth grades, the junior high schools and the music pupils of the high school participated. The organ solos were played by Uda Waldrop. The violin solos by Rudy Seiger were: Meditation from Thais, by Massenet, and Ave Maria, by Schubert.

Can you imagine the eager children, anticipating the day when they can come by the thousands, to proclaim their undying interest and love for music? In order to understand the full purport one should have been at the Civic Auditorium and seen them come marching along in the various sections with their captains and later to listen to them lift their sweet voices in a mighty chorus of 10,000 in noble songs. The musical work done in the past in the public schools has

been one of the causes that has made our city one of the most musical cities in the country.

J. M. Gwinn, superintendent of schools, was chairman of the day and J. E. Hayden, chairman of Music Week, were among the speakers. The R. O. T. C., under Capt. J. P. Adams and Capt. W. Rogers, took charge of the seating of the vast throng. The R. O. T. C. color guard led the pledge of allegiance to the Flag and the children, under the direction of Miss Carpenter, sang The Star Spangled Banner and patriotic songs, besides, I Love You, California, by Frankenstein; All the World Loves San Francisco, by Flautino; The Heavens Resound, by Beethoven; The Pilgrims' Chorus, by Wagner; California Lullaby, by Rudy Seiger, and Largo, by Handel.

On Friday night at the Auditorium, the R. O. T. C. Competitive Band Concert and Battalion Drill Competition by the San Francisco high schools was given at 7:45 under Captain J. P. Adams, U. S. A., and Regimental Bandmaster T. R. Kennedy, U. S. N. Thousands assembled to see and hear these interesting events. Miss Carpenter, who is chairman of the Public School Music Week Committee, arranged in co-operation with the principals, one hundred concerts in all the schools which concerts are programmed in the Music Week Official Program.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

MASTER SCHOOL ACTIVITIES

Wide interest continues to be shown in the Lhevinne Master Classes, now being held at the Fairmont Hotel in the Master School of Musical Arts, directed by Lazar S. Samoiloff. Lhevinne has taught three of the five weeks of his period in San Francisco and new enrollments are being made daily from as far as Iowa. Students may audit individual lessons for the remaining two weeks of the period by communicating with Alice Seckels, manager, Fairmont Hotel.

Julia Claussen, famous mezzo-soprano of the Metropolitan Opera, has opened her classes and expresses herself as delighted with the material with which she has to work. This is the first opportunity in California to study under a woman master teacher. Mme. Claussen has been a successful teacher in her own country and, in addition, is at the height of her own powers, being one of the leading members of the Metropolitan Opera and one of the most popular artists before the public. In addition to private vocal lessons, Mme. Claussen will devote two hours weekly to classes in stage technique. The scholarship contest for free lessons with Mme. Claussen was held on Friday, and notification of the winners will be made shortly.

W. J. Henderson, the distinguished critic of the New York Sun, will give his third lecture on musical subjects tomorrow evening, June 1st, in the Terrace Room of the Fairmont Hotel. The subject for Monday evening will be "The Romantic Uprising—Berlioz, Schumann, Chopin and Liszt; what they did in opening up new musical paths." It will be musically illustrated by Emil J. Polak, pianist, coach and accompanist who has recently arrived from New York and is now teaching at the Fairmont Hotel under the auspices of the Master School of Musical Arts. These lectures are of inestimable value to all musicians and music lovers and are open to the public for a nominal fee.

Cesar Thomson, distinguished Belgian master of the violin, will arrive in San Francisco, June 12th, and open his classes Monday, June 15th, for five weeks. This famous master of the art of bowing and supreme technician is the same virtuoso now as formerly. His methods of teaching are highly individual and results of his teaching are matter of history since some of the greatest violinists of our time are pupils of his. Although part of his teaching time will be devoted to private lessons, Cesar Thomson lays great stress upon the class lessons. Violinists may enroll as auditors in these classes or as active players. To hear the violin numbers rendered by gifted players who come from various parts of the country is a great advantage. One may absorb without effort the correct interpretation and it becomes gradually the natural thing to play the best repertoire according to this great master's traditions. The class work has proved very stimulating and it has been found that there is no number brought before Cesar Thomson that he is not able to play himself from memory, so that when he stops the player he, himself, is able to take it up and illustrate with his own wonderful tone and technique the exact tone effect desired. The Thomson classes in Brussels have long been the Mecca for artists throughout the world and now that he is brought to California under the Master School of Musical Arts, Lazar S. Samoiloff, director, interest is widespread throughout the United States. Enrollments for private time or as active player or auditor in the classes should be made now with Alice Seckels, manager, Fairmont Hotel.

The Pacific Musical Society's closing concert of the season, which consisted of a California composer's program, will be reviewed at length in the next issue of this paper.

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San Jose Mercury-Herald, May 24, 1925:

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"Vous Dansez, Marquise, she sang in a delightful, coquettish manner."

"In Johann Strauss' Voci de Primavera, Miss Riegelman's voice rose to bird-like trills, bringing into the concert room a breath of springtime and the fragrant air of the woods."

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STUDIO NEWS

H. Bickford Pasmore's contribution to the fifth San Francisco Music Week was given in the form of a pupils' concert at which sixteen singers—all his pupils—gave three programs, one each by San Francisco and East Bay representatives of the Pasmore studios and one by youthful pupils under twenty years of age. The San Francisco pupils were: Bessie Allan, Madelene Evans, Grace Benkers, Louise Wobber, A. C. Young and Theresa Zahnatyn. Those from the East Bay (Berkeley, Oakland, Richmond) were: Helen J. Beckett, Elza Calfee, Gladys-Mary Campbell, Otis R. Marston, Cleo Nash, Rosabelle Scott and Wilson Taylor. Pupils under twenty were: Nadia Dachkin, Maria Radaelli and James Mackenzie.

Each pupil sang two songs, which ranged from Handel to Rachmaninoff, including three songs by Mr. Pasmore (one of which, I'll Never Cease Loving Thee, sung by Mr. Young in rousing style, was given its first public rendition and was rousing received), represented every type of composition, from florid Una voce poco fa to the pathetic Were You There by Manney, sung by Miss Radaelli and Miss Zahnatyn, respectively. There were also duets by Mozart and Blangini, and the program closed with Costa's Ecco quel fiero instanti, in which Mr. Pasmore sang bass, showing a voice unimpaired by the years of strenuous use to which it has been put.

The audience was a fine one and listened with the closest attention to the thirty-five numbers presented and was most liberal and warm in its applause.

Alma Schmidt Kennedy gave two studio recitals during the latter part of April, one on Sunday afternoon, April 19th, and one on Saturday evening, April 25th. Both were attended by large and interested audiences and added to the already enviable reputation of Mrs. Kennedy as teacher and her pupils as performers. The program given on April 19th was as follows: Rondo, G major, (Beethoven), Miss Janet Cordelia Graham; (a) Solfeggietto (Ph. Em. Bach), (b) Cradle Song (Brahms-Grainger), Miss Katherine Simon; (a) Warum (Schumann), (b) Aufschwung (Schumann), Miss Margaret Smith; Scherzo, E minor (Mendelssohn), Mrs. Bessie Harshman Woods; Ballade, G minor (Chopin), Miss Eugenie Schutt; Concerto, First Movement (Grieg), Miss Janet Cordelia Graham, orchestral accompaniment by second piano, Mrs. Milda Nixon Bainbridge; Prelude, Chorale and Fugue (Cesar Franck), Miss Carrie Jones.

The one given on April 25th consisted of a program given by Miss Janet Cordelia Graham, as follows: (a) Rondo, G major (Beethoven), (b) Sonata, A major (Scarlatti), (c) Pastorale Varie (Mozart), (d) Concerto, First Movement (Grieg), orchestral accompaniment at second piano, Mrs. Milda Nixon Bainbridge; Ballade, G minor (Grieg), (a) Prelude, B flat major (Chopin), (b) Capriccio, B minor (Brahms), (c) Dance of the Gnomes (Liszt), (d) Concerto, Scherzo (Moszkowski), orchestral accompaniment at second piano, Miss Katherine Simon.

Mary Alverta Morse presented three advanced pupils at her studio, in the Kohler & Chase building, on Wednesday evening, April 22d. They were Marie Wallman, Morton Rittler and Mrs. Edgar James. They were assisted by Elsa Naess, pianist. The event

was an unusually meritorious one and the vocalists may really be included in the artist-student category. Marie Wallman possesses a soprano voice of exceptional timbre and flexibility, possessing both dramatic and lyric qualities. She sings with impressive emotional coloring and reveals a style and individuality that can not help but bring her popular acclaim. Added to an impressive interpretative faculty, she has a very attractive personal appearance.

Morton Rittler shows natural poetic instinct and an easy and appealing mode of interpretation. His diction is clear and his voice is used with discretion and naturalness. He is a singer who never fails to obtain the hearty approval of his audience. Mrs. Edgar James sings with discrimination and intelli-



MARIE WALLMAN

A Delightful Soprano Soloist, Pupil of Mary Alverta Morse, Who Scored a Brilliant Success at a Recent Recital

gence, using her smooth voice in a manner to accentuate its most pleasing qualities. Her naturally pliant voice has been trained in a manner to exhibit warmth and sympathy and the artist has benefited greatly by such training. Elsa Naess and Amos Bruce played the accompaniments most effectively. Miss Naess also contributed a piano solo with that skill and musicianship which her playing usually exhibits. The complete program was as follows: Pace, Pace (Verdi), Il Baccio (Arditi), Marie Wallman; Morning (Speaks), Slow, Horses Slow! (Jalowicz), The Old Refrain (Kreisler), Shipmates o' Mine (Sanderson), Morton Rittler; My Neighbor (Goring Thomas), Last Night I Heard the Nightingale (Salter), In the Moonlight (Steile), The Answer (Terry), Mrs. Edgar James; piano solo, Elsa Naess; Villanella (Sibella), A Memory (Ganz), Ah! Love But a Day (Beach), Marie Wallman; Donna (Tosti), Zephyr (Mexican Folksong), Ask of the Stars, Beloved (Mexican Folksong), Morton Rittler.

Edith M. Caubu presented some of her pupils in an enjoyable studio recital on Thursday evening, April 23d. The pupils participating were: Mesdames Woods, McEachran, Jackson, Peterson, Creswell, Al-

bertson, Rooney, Nutter, Roberts, Robins, Caubu, Marcom and the Misses Eaton, McDonough, Timmins, Benson, Kennedy, Nicholls, Conklin, Martin, Finigan, Reed, Nielsen, Newell, Ward and Blomquist.

Otto Rauhut, the well-known violin teacher, introduced a number of his pupils before an audience that crowded Sorosis Club Hall on Friday evening, April 24th. As usual, the program began and ended with an ensemble which created a very pleasing effect, judging from the applause of the audience. The opening number consisted of an arrangement of Schubert's March Militaire, interpreted by Remona Campbell, Kathleen Horton, Lola Hughes, Marie James, Georgette Marty, Isador Botasof, Emmet Dorman, C. William Friedrichs, Jr., Jack Murphy, Edward Veen, Max Segal and Reuben Schwartz.

The concluding number of the program was interpreted by Remona Campbell, Adele Hillebrandt, Kathleen Horton, Lola Hughes, Marie James, Georgette Marty, Myron Birnbaum, Isador Botasof, Emmet Dorman, C. William Friedrichs, Jr., Francis Machek, William Martens, Jack Murphy, Charles Obranovich, Max Segal, Reuben Schwartz, Edward Veen and Gus Brown. The accompanist was Miss Pauline Hope Buttner, who was an excellent help to the young artists, who had reason to depend upon her musicianship. Martin O. Rauhut accompanied two of the ensemble numbers very efficiently.

In addition to the opening and closing numbers, which were participated in by twelve and eighteen students, respectively, there were two other ensemble numbers on the program, namely, one trio and one sextet. The former consisted of Bach Gounod's Ave Maria and was played by Myron Birnbaum, William Martens and Jack Murphy with uniformity of phrasing and characteristic expression, and the latter was Serenata Neapolitana for four violins and piano by C. D'Alessio, and was interpreted with spirit and rhythmic effect by Kathleen Horton, Lola Hughes, Emmet Dorman, C. William Friedrichs, Jr., Jack Murphy and Edward Veen.

There were five soloists. Edward Veen played Serenade by Voss and Waltz by Hummel so impressively that his audience gave him a rousing ovation. C. William Friedrichs, Jr., interpreted the exceptionally difficult Hjere Kati by Hubay and exhibited much brilliancy and a gratifying command of technic for one so young in experience. He shows industry in study and at times concentration of emotional faculties. He was enthusiastically applauded.

Kathleen Horton played On Wings of Song by Mendelssohn, Achron and Mazurka by Wieniawski with pliant tone and with judicious attention to melodic values. Jack Murphy distinguished himself with a brilliant rendition of the first movement from De Beriot's 7th concerto. Lola Hughes undertook the difficult task of interpreting Sarasate's intricate Faust Fantasie and overcame the technical obstacles with considerable success. Unquestionably Miss Hughes is very musical and very ambitious and her violin interpretations indicate her future growth. Altogether Mr. Rauhut has reason to feel gratified with the impression his pupils made upon the large and enthusiastic audience.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

CLAIRE DUX Soprano

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BRUNSWICK RECORD

Mme. Rose Relda Cailleau presented ten of her pupils in a vocal recital at the Fairmont Hotel on Wednesday evening, April 29th. The opening number consisted of an ensemble, Nevin's Mighty Lak' a Rose, sung with fine phrasing and blending of voices. Miss Hazel Wilson interpreted At Dawning (Cadman) and The False Prophet (Prindle Scott), with a pleasing soprano voice of a somewhat mezzo character and with effective expression. Mrs. R. C. Fox, a lyric soprano of ringing quality, distinguished herself by singing Until (Sanderson) and I Know (Curran) very effectively.

Ursula Murphy, the possessor of a lyric soprano voice with coloratura flexibility sang Pale Moon (Logan) and In My Garden (Liddle) with delicate shading. Miss Veronica Davis revealed a rich contralto voice which she used with impressive emotional insight in I'm Wearing Awa' Jean (Foote), and Tod und das Madchen (Schubert). Miss Beulah Masterson, whose flexible and ringing soprano voice was heartily appreciated, sang Il Neige (Bemberg) and The Answer (Terry) with effective virility, discriminating phrasing, adequate accentuation and clear diction. She deserved the enthusiasm she aroused.

Mrs. W. Ellery exhibited a delightful lyric soprano voice, which she employed to advantage in interpreting Rudy Seiger's California Lullaby and Gilberte's Serenade. She phrased with poetic insight. Miss Kathrin Smith displayed a lyric soprano of unusual range and sang with fine spirit Dawn by d'Hardelot and Wake Up by Philips. Miss Aileen Harrison's rich mezzo soprano voice was given a splendid opportunity in a very vital interpretation of Voi lo sapete from Mascagni's Cavalleria Rusticana. Miss Alice Wilson sang Vissi d'arte from Puccini's Toca and Robin, Robin by Spross with a very healthy dramatic soprano voice and an exceptionally impressive observation of the emotional values of these works. Miss Corinne Keefer's artistic finish and beauty of voice was evident in a most delightful and expressive rendition of Mana Zucca's Picta and Clough Leighter's My Lover, He Comes on the Skii.

Every member was enthusiastically endorsed and Mme. Cailleau deserves hearty commendation for the smooth and prompt manner in which the program was directed. There was no hitch and everything went so well that, notwithstanding its extensive character, the event was finished in record time. It had the stamp of the well-known Cailleau proficiency.

Miss Caroline Irons, one of the bay cities specially successful piano pedagogues, introduced some of her excellent pupils at an evening of music at Ebell Hall, Oakland, on Thursday evening, May 7th. The pupils were ably assisted by Miss Katheryn Mather, soprano, who sang a group of songs with excellent voice and commendable musical expression. Everyone of the eight intelligent young pianists appearing on this program gave a splendid account of themselves and reflected much credit upon their teacher as well as upon their own artistic faculties. The complete program was as follows: Sonata, Op. 27, No. 1 (Beethoven), Lena Minehart; Romance (La Forge), Prelude (Grieg), Estelle Meyer; To Spring (Grieg), Hunting Song (Haberhies), Alma Pope; Liebesfreud

(Love's Delight) (Kreisler), Prelude (Rachmaninoff), Sheldon Duncan; Nocturne, Op. 15, No. 2 (Chopin), Valse, Op. 34, No. 1 (Chopin), Rowena Johnson; Fantaisie Impromptu (Chopin), Tarantella (Chopin), Beatrice St. John; Soprano Soli—Norse Maiden's Lament (Heckscher), La Colomba (The Dove) (Arr. by Schindler), Will o' the Wisp (Spross), Miss Katheryn Mather; Soaring (Schumann), Rhapsodie Hongroise No. 5 (Liszt), Eda Flymm; Hark, Hark, the Lark (Liszt), Andante Finale de Lucia di Lammermoor, for left hand alone (Leschetizky), William Menjoulet; Gnomereigen (Dance of the Gnomes) (Liszt), Rowena Johnson; Scherzo, Op. 31 (Chopin), Lena Minehart.

The Dominican College of San Rafael gave an hour of music in the Angelico Hall of the college on Saturday afternoon, May 9th. The program was presented by students of the college, who exhibited splendid training and solid musical understanding. The compositions were, indeed, well selected and at no time seemed to be beyond the capacity of the students either from an intellectual or musicianly point of view. It was an unusually enjoyable event and the program was as follows: Egmont Overture (Beethoven), violins, Helen Hughes, Emily Lees, Eva La-streto, Dorothy Player; piano, Marcella Bricca, Alicia McEvoy; Lotus Land (Cyril Scott), Corinne Gelinias; (a) Ave Maria (Arcadelt), (b) Lullaby (Brahms), (c) Hark, Hark, the Lark! (Schubert), the Dominican College Choral; Largo from the New World Symphony (organ) (Dvorak), Liveria Sawyer; On Wings of Song (Schubert), Marie Pederson, Ruth Williams; at the piano, Merle Lemaire; (a) Menuet (Mozart), (b) The Old Refrain (Kreisler), Helen Hughes; at the piano, Ruth Williams; (a) Love's Arbutus (Ancient Irish), (b) Bless the Lord (Ivanoff), the Dominican College Choral; (a) The Lake (Charles Griffes), (b) Polonaise Americaine (John Alden Carpenter), Madaleine Curry; (a) Serenade (Schubert), (b) Invitation, (c) Moonrise, dedicated to Ruth Williams (Constance McFarland), Ruth Williams, contralto; at the piano, Merle Lemaire; Suite Gothique (Boellmann), organ, Liveria Sawyer; piano, Madaleine Curry, Kate Travis, Ruth Sexsmith, Margaret Boss.

Liveria Sawyer gave a recital of organ music at Angelico Hall of the Dominican College of San Rafael on Sunday afternoon, May 10th, and distinguished herself in the following intelligently selected and judiciously interpreted program: Triumphal March (Lemmens); Sonata (Mendelssohn); (a) Requiem (Homer), (b) I Judge Thee Not (Schumann), (c) Under the Greenwood Tree (Buzzi-Peccia), Ruth Williams, contralto; at the piano, Merle Lemaire; Hymn to the Sun (Rimsky-Korsakoff); The Question (Wolstenholme); Berceuse (Delbruck); Coronation March from Le Prophete (Meyerbeer).

The Jenkins Music School of Oakland gave two interesting and successfully interpreted programs at the Oakland Club House on Saturday evening, May 16th. The first part of the program was interpreted by the Junior Section of the school and the second by University and High School students. Both parts were equally enjoyed by a large and

much appreciative audience. The complete program was as follows: Jane King—(a) Hunting Song (Mendelssohn), (b) Barcheta (Nevin); Lillian Anderson—Con Amore (Leslie Loth); Helen Segelhurst—(a) The Song of the Ploughman, with original interpretive poem (Bachman), (b) Mazurka (Borowski); Jean Anderson—(a) Mazurka, op. 68, No. 1 (Chopin), (b) Spring Joy (Alfred Thompson); Martha King—(a) Elf and Fairy (Bentley), (b) Slumber Song (Bentley); Hamilton Stevenson—(a) Dance of the Gnomes (Poldini), (b) The Rushing Stream (Cora W. Jenkins); Carmen Rushing—(a) The Little Lead Soldiers (Pierne), (b) Saltarello (Rogers); Betty Hirst—(a) Le Lisonjera (Chaminade), (b) Minuet from Partita (Bach); Marjorie Sifford—Au Matin (Godard); Arlene Sollie—(a) Moment Musicale (Esipoff), (b) Rustic Dance (Rofe); Mary Jackson—Barcarolle (Rogers); Eloise Savannah—Cello solos (a) Minuet (Beethoven), (b) Tarantelle (Squires); Samuel Savannah, accompanist.

Trio for flute, violin, viola—Serenade, Op. 25 (Beethoven), Evelyn Hahn, Muriel MacDonald, Charles Cushing; piano soli—(a) Novelette (MacDowell), (b) Valse (Arensky), Edna Richmond; violin solo—Memoires de Venezia, from Italian Suite (Edmund Severn), Pearl Winters, accompanied by Helen Lehmer; piano soli—(a) Poem (Louise Wright), (b) Country Dance (MacFayden), Betty Sibbett; piano soli—(a) Minuet (Schubert), (b) Shadow Dance (MacDowell), Lois Durant; cello solo—Hungarian Caprice (Roever), Rose Marian Brier, accompanied by Mrs. Brier; piano soli—(a) Eclogue (Liszt), (b) March Wind (MacDowell),

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their interpretation of two-piano compositions
and solos. Marie Becker and Frances Vio-
lich also scored a triumph before the Pacific
Musical Society Junior Auxiliary. They ap-
peared in two-piano compositions on Satur-
day, April 25th. Amelie Lafon and Marie

John M. Williams has recently completed
his third successful normal class in the John
M. Williams System of Fundamental Train-
ing for teachers of pianoforte in New York
City, which were held in the Pennsylvania
Hotel. The first class consisted of teachers
from the entire eastern portion of the United
States, but the second and third classes were
composed exclusively of teachers from New
York City and immediate vicinity.

Among those taking the work were Mrs.
Florence Lee of the Vanderbilt Studios, vice-
president of the celebrated Key Club of New
York City and authorized exponent of the
Maratone system of teaching. Miss Henri-
etta Cammeyer, former assistant to Dr. Wil-
liams Mason and at present head of the pi-
ano department of the Brooklyn Settlement
School, with studios in the lovely new Stein-
way building on Fifty-seventh street, was
also an enthusiastic attendant of the classes.
Mr. Harris, organist and choirmaster of All
Souls, the well-known Episcopal Church,
that is famous for its excellent music fur-
nished by a boy choir, is another enthusi-
astic disciple of Mr. Williams' principles of
education for the piano student.

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in their teaching and are meeting with such
success that Mr. Williams' normal classes
are booked over one year and a half in ad-
vance. Mr. Williams will conduct his sec-
ond annual normal class for teachers of
pianoforte in San Francisco-Oakland from
August 3d to 14th in the Jenkins School of
Music, 46 Randwick avenue, Oakland, Calif.

The Lodi Oratorio Society sang Mendels-
sohn's oratorio St. Paul on Monday evening,
May 18th, in the new High School Audi-
torium in Lodi, Calif., under the able direc-
tion of J. Ehrhardt Fuerbinger. This was
the first time this beautiful work had been
sung in that city and it was the third ora-
torio given by the Lodi Oratorio Society.
The Creation by Haydn was sung in May
of last year, and the Messiah by Handel
last December. On both occasions the so-
ciety scored a distinct artistic triumph. Men-
delssohn's St. Paul also was received with
enthusiasm, the following soloists dividing
the honors: May Clark Burns, soprano;
Blanche Hamilton Fox, contralto; Robert
E. Saxe, tenor, all of San Francisco, and
Charles M. Dennis, baritone, dean of music
of the College of the Pacific, of Stockton.

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Lehmer; piano soli—(a) Mazurka (Chopin),
(b) Rigaudon (MacDowell), Benita Hel-
mond; violin soli—(a) Preludium from Suite
in F (Ries), (b) Berceuse (Paul Juon), (c)
Gavotte (Lully), Charles Cushing, accom-
panied by Evelyn Hahn.

The College of Holy Names of Oakland
presented some enjoyable musical programs
during its commencement exercises on Tues-
day afternoon, May 26th. It is too late to
give the details of this event in this issue,
but we shall certainly refer to these pro-
grams in our next issue, as the musical events
at this college are among the most enjoyable
in the Bay region.

Evelyn Sresovich Ware, the well-known
teacher and pianist, introduced a number of
her pupils at Sorosis Hall on Thursday eve-
ning, May 28th, in a most charming and in-
telligently interpreted program. It took
place too late to be reviewed in this issue,
but we shall give it detailed attention in the
next paper. The pupils were essentially ad-
vanced in their work and showed much prog-
ress. On Tuesday evening, June 9th, Mrs.
Ware will present her junior pupils in a re-
cital at Sorosis Hall, for which another in-
teresting program has been prepared. Miss
Harriet Murton, colorature soprano, was
the assisting artist on the recent program and
contributed greatly to its artistic character.

Mrs. Ware's students are being constantly
kept busy during the season. Elizabeth Cof-
finberry and Giacomina Liucca played at a
recent concert of the Pacific Musical Society
Junior Auxiliary and scored a success both in



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Becker appeared before music clubs on va-
rious occasions with much success, while
Miss Velma Cudworth played for the radio
and accompanied at Community Service af-
fairs with gratifying results.

Mrs. Ware herself has scored a series of
artistic victories during the season, making
a number of successful public appearances
and acting as accompanist for some of our
prominent resident artists. Among the most
delightful affairs presided over by Mrs. Ware
this season was an afternoon musical tea for
her juvenile class, a number of her pupils
presenting an exceptionally enjoyable pro-
gram on this occasion.

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MUSICAL GOSSIP

Miss Vivian C. Sengler, the brilliant young composer, pianist and teacher, continues to score artistic successes wherever she appears. Miss Sengler, who is a popular radio artist, played before the Berkeley League of Fine Arts recently. Despite her youth she has had considerable musical experience, having appeared in concert throughout the State, since the age of six years. While attending Berkeley High School and the University of California, Miss Sengler composed and orchestrated original music for Shakespeare's *The Tempest*, which attracted State-wide attention. As a teacher, Miss Sengler is unusually successful. Her enthusiasm, patience and magnetic personality have been an inspiration to many a music student. Her studies were pursued under several teachers of note. She is a graduate of the Ursuline College and a Pacific Coast conservatory of music.

Jessie M. Fredericks, in charge of the music department of the Public Library, informs us that the volume of piano works by Adele Aus der Ohe, added to the library during April, is of special value to musicians. It comprises the artist's complete compositions for piano with the exception of two numbers which are out-of-date. Aside of their intrinsic value, these compositions are interesting as being from the pen of one of Liszt's best known women pupils and given to the library by Dettie A. Lee and Frederick H. Beckert, the former a pupil of Miss Aus der Ohe's. Miss Fredericks very kindly forwards us a list of the new books added to the music department of the Public Library every month, but owing to lack of space we have so far not been able to reward this courtesy with publication of the list. However, we shall endeavor to do so at our earliest convenience.

Mrs. Ada Jordan Pray of Oroville, Calif., recently presented a program in that city, which she entitled "Around the World in Music." It was a costume recital and introduced the music of various nationalities. Mrs. Pray sang a number of songs, accompanied on the piano by her niece, Miss Anna Lee Grennan. The rendition of the numbers delighted the audience and the applause was most appreciative. Piano numbers by Miss Grennan added to the pleasure of a most unique, most delightful and most instructive evening.

Janet Malbon, who created such an excellent impression recently as Suzanne in Mozart's *Marriage of Figaro*, given by the Pacific Musical Society both at its regular meeting and during Music Week, gave a song recital for the To Kalon, Cap and Bells and Allied Arts Clubs on Tuesday afternoon, April 7th. In addition to appearing before these clubs, Miss Malbon also was engaged by the California Club and the Ebell Club of Oakland, presenting the same program. On every occasion the young artist scored a decided triumph. This unusually gifted and accomplished singer has not appeared in public for some time and her re-entry into professional work will be greeted with pleasure. The program pre-

sented by Miss Malbon on the above named occasions was as follows: (a) *Aria*, Batti batti O bel Masetto, Act II Don Giovanni (Mozart); (b) *Aria*, Care Selve (Come Beloved) Opera, Atalanta (Handel); (c) The Violet (Mozart); (a) *Wohin* (Schubert); (b) *Vergebliches Standchen* (Brahms); (c) *Sonnet d'amour* (Francis Thome); (a) The Lord Is My Light, a setting of Psalm XXVII (Frances Allitsen); (b) *Cradle Song* (Kreisler); *Aria*, Mi, Chiamano Mimi, Act I, La Boheme (Puccini); A Garden Scene—Part I—Jenny Lind's Bird Song, The Meadow Lark (Abbie Gerrish-Jones), Lilacs (Sergei Rachmaninof), The Little Gray Dove (Louis Victor Saar), Were I (Carrie Jacobs-Bond), Summer Showers



(Theodore Marzials); Garden Scene—Part II—Scena and Aria—Jewel Song—Act III, Faust (Gounod), Spinning Song—Act III, Faust, (Gounod). Irene Polzin at the piano.

Dr. H. J. Stewart, municipal organist of San Diego, Calif., assisted by Mrs. John D. Gish, soprano, gave an organ recital at Trinity Church on Thursday evening, April 2d, and although this event is now a thing of the distant past, we feel justified in referring to it owing to the fact that Dr. Stewart came to San Francisco specially to give this splendid program, which proved one of the most distinct artistic successes ever presented at this historical house of worship. The program was as follows: First Sonata in F minor op. 65 (Mendelssohn); Fountain Reverie (Fletcher); Short Fugue in A minor (Bach); Largo in G (Handel); Ancient Phoenician Procession (Stoughton); My Soul Doth Magnify from The Nativity (Stewart); The Bells of Aberdovey (Stewart); The Chambered Nautilus, Sonata (Stewart).

Mrs. Roberta Leitch gave a delightful informal musical evening at her studio in Monterey some time in March. Since that time Mrs. Leitch has given other events of this series, which she calls One Hour Programs. Mrs. Leitch has a beautiful lyric soprano voice and sings with an exceptionally well defined sense of emotional proportions. The

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programs are given in a very tastefully arranged studio dimly illuminated by candle light and located in a charming old adobe building once occupied by Robert Louis Stevenson.

Adela Verne, the distinguished English pianist who will be pleasantly remembered by music lovers from her triumphant recitals fourteen years ago, is now in New York and will appear in a number of concerts. No doubt there are many concert goers on the Pacific Coast who would like to hear Miss Verne again and bookings here will unquestionably be greeted with satisfaction by many of our music clubs that heard Miss Verne on previous occasions.

Florence Stern, the gifted young child violinist, gave her third recital at Town Hall, New York, on April 4th with much success. She interpreted the following program: Sonata C minor Op. 45 (Grieg); Concerto D minor No. 2 (Wieniawski); (a) Air de Lensky (O Days of Youth) from the opera Eugene Onegin (Tchaikowsky).

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gation and chorus; Regina Coeli (Giorsa), chorus and soloists.

Miss Bell Ritchie, the well known Fresno vocal artist, gave a song recital in the ballroom of the Californian Hotel of that city on Wednesday evening, April 29th. The program consisted principally of modern English songs. Minnie Marshall spoke of this



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event in the Fresno Bee of April 30th as follows: "Miss Ritchie is a singer of unusual vocal range. She has an excellent idea of interpretation and in Roger Quilter's A Land of Silence displayed a keen sense of the dramatic beauty of the song. There is no doubt that Miss Ritchie's art reaches its highest point as a diseuse. Irish songs were given with all the haunting sweetness of Irish melody, and the interesting little stories interwoven between the songs and told in Miss Ritchie's inimitable fashion were fascinating in the extreme. Insistent encores were demanded. Mrs. Harry Coffee provided interesting accompaniments and proved herself to be an exceptionally fine artist, showing a splendid knowledge of the most difficult art, the art of accompanying."

August Johnson, prior to his departure East, gave a delightful program at the fourth musical soiree in the G. Arthur Kelley home in Piedmont early in May. He was ably accompanied on the piano by Carol Jarboe. Mr. Johnson possesses a clear and appealing voice which is specially effective in the rendition of folk songs. He sang compositions by Massenet, Grieg, Schubert, Franz, Ruckauf, Combs, Speaks, MacDermid and others.

Mrs. Olive Reed Cushman, the successful and well known Oakland vocal teacher, gave a reception in honor of Lazar Samoiloff, Mrs. Marion Hovey Brower, Mrs. Alice Campbell Macfarlane and Miss Alice Seckels at her residence, 446 Sunny Slope avenue, Oakland, on Friday evening, May 8th. The event was an unusually charming one and a well selected musical program was presented by capable young artists.

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with a series of receptions. Lazar S. Samoiloff, director of the school, acted as a host who thoroughly understands how to make everyone feel at home and at ease. On Wednesday afternoon, April 22d, a reception was given in honor of Mr. Samoiloff and Helen Stanley, who is one of his most distinguished pupils. On Saturday afternoon, May 9th, the reception was in honor of Joseph Lhevinne. On Wednesday afternoon, May 27th, there was a reception in honor of Mme. Julia Claussen, William J. Henderson and Emil J. Polak. Everyone of these events were attended by prominent society and musical people, giving them a certain distinguished atmosphere and prestige. A short time ago Mr. Samoiloff received the following wire from Helen Stanley, immediately after her concert in Indianapolis, Ind.: "You would have been proud of me tonight. I never sang better. Mr. Harris, my accompanist, finds great improvement in voice quality and coloring. Many thanks to you." Miss Stanley coached with Mr. Samoiloff after her engagement at the Spring Music Festival and prior to her return East.

Edith Marie Benjamin and Henry Douglas Bacon Soule were married in New York on Friday, May 8th, and the news will no doubt prove a surprise to the many friends of these well known musical people. The present Mrs. Soule is a soprano soloist who has gained recognition in the East as well as in the West, while Mr. Soule is a pianist of distinct proficiency and artistic finish. The Pacific Coast Musical Review joins the many friends of this newly married couple in extending its best wishes and heartiest congratulations.

Auer), (b) Guitare (Moszkowski), (c) Pale Moon (Indian Love Song) (Logan-Kreisler), (d) Habanera (Sarasate); (a) Caprice No. 20 (Paganini Kreisler), (b) Summer Idyl (Burleigh), (c) La Ronde des Lutins (Bazzini). Josef Adler at the piano.

The California Music Teachers' Association will hold its fifteenth annual convention San Francisco on July 6th, 7th, 8th and 9th, with headquarters in the St. Francis Hotel. Frank Carroll Giffen is the president of the California State Teachers' Association and is enthusiastically preparing for the finest convention the organization ever held. Arrangements for the convention are in the care of the following committee chairmen: Harriet Beecher Fish, program; Pearl Hossack Whitcomb, hospital-ity; Lillian Birmingham, banquet.

Harry Wood Brown has reason to feel gratified with the success of the seventh annual concert of religious music, given under his direction as organist and choir-master of St. Ignatius Church. The principal features of the program were Gounod's elegiac cantata Callia, Hummel's Alma Virgo and selections from Dubois' Seven Last Words. Soloists, chorus and orchestra combined to interpret an unusually fine program in a manner worthy of the highest commendation. The complete program was as follows: Andante from B minor Symphony (orchestra and organ) (Schubert), Pater, Pater from Seven Last Words with chorus and John Wood and Emanuel Porcini, soloists (Dubois); Fac ut Portem, from Stabat Mater (Rossini), Margaret Mary O'Dea; Alma Virgo (Hummel), chorus and Grace Le Page, soloist; Ave Maria (Schubert), Charles Bulotti; The Lord Is My Light (Allison), Frederick de Bruin; Gallia (Gounod), chorus, Flora Howell Bruner, soloist; Sitio, from Seven Last Words (Dubois), John Wood; Deus Meus, from Seven Last Words (Dubois), Emanuel Porcini; Psalm 95, Commentary by Rev. Pius L. Moore, S. J.; Benediction, O Salutaris (Gregorian), congregation and chorus; Tantum Ergo (Gregorian), congre-



IMPENDING MUSICAL EVENTS



GRAVEURE LECTURE SUBJECTS

Louis Graveure, the famous baritone recitalist, whose annual summer teaching enterprises in California will start in Los Angeles on June 1st, and in San Francisco on Monday morning, July 27th, in which city he will remain for a period of five weeks, has just completed a month's rest and vacation at the Coronado Beach Hotel, where he has devoted much of his time towards final preparation for his now famous classes in the two great California cities. Graveure assuredly earned the rest he has taken, for in the season just closing the baritone filled upward of one hundred recital engagements, which took him to all parts of the nation, and he is today, the only master-teacher, actually at the top of a recital career, and preaching the gospel of song as it has kept him in the internationally famous position which he now holds. Graveure brings to his students live experiences, and from these experiences, largely in lecture form is the basis on which the entire Graveure system of teaching is based.

Every class morning, this authoritative expert devotes an hour to an exhaustive descriptive talk on vocal development, accompanied by a personal demonstration of every point he brings to the surface. These talks are given from 9:00 to 10:00 o'clock on the Monday, Tuesday, Thursday and Friday mornings during the five weeks he will conduct his "Master-Classes" here. Auditor pupils are present at all these sessions, either for whole or part time, as they may elect, and have the advantage of hearing all of these remarkable dissertations, as well as to listening to the coaching given to the "Master" pupils.

Graveure, during his sojourn at Coronado, has programmed the topics of these lectures approximately in the sequence in which he will deliver them, which is as follows: (1) Physical Culture and Breathing; (2) Tone Placement with Vowels; (3) Tone Placement with Consonants; (4) First Singing Principles; (5) Singing on the Breath—Head Voice and Chest Voice—Soft Singing—"Mezza Voce"—Falsetto; (6) Rhythm; (7) Tempo; (8) Phrasing; (9) Tone Color; (10) Climax; (11) Imagination; (12) Enthusiasm; (13) Taste or Discrimination; (14) Resource; (15) Reserve; (16) Temperament; (17) Repertoire; (18) Program Building; (19) Psychology; (20) Philosophy of Study—Ambitions and Ideals.

Each and every one of the above subjects is in itself a distinct and separate treatise, with a bearing on the entire series and of vital importance to every singer-teacher or student. Singers who wish to make arrangements to attend all or any of these lectures may be accommodated as best suits their plans. "Master" and "Auditor" pupils may enroll now for these extraordinary classes with Selby C. Oppenheimer, manager, suite 307, Foxcroft building, 68 Post street, San Francisco, who will as well assign time for private coaching with the master to those who wish it.

JUNE 1st DATE OF CONTEST

The final contest of young artists, sponsored by the California Federation of Music Clubs, will be held in Sorosis Hall, 536 Sutter street, June 1st, 2:00 o'clock p. m. Mrs. Edward R. Place, State chairman, announces the following contestants in the voice and piano departments: Los Angeles winner (piano), Frances Mac Martin; Berkeley winner (piano), Helen Eugenia Merchant; Los Angeles winner (voice), Cora Thorne Bird;

San Jose winner (voice), Evelyn Walgren; San Diego winner (voice for men), Arthur Butcher; San Francisco winner (voice for men), H. Victor Vogel.

Judges of national and international reputation have been secured for this contest, names of which will be published immediately after the contest. The three winners for the State will be awarded \$50 by the State board of C. F. M. Clubs, and will go directly to Portland, Ore., to compete in the district contest, and in event of their winning there, will enter the national contest the following day, June 6th. Great interest is manifested in the bay cities in this contest, and a large attendance is anticipated, as the public is invited.

ANOTHER WARFIELD PREMIERE

The Unholy 3, with Lon Chaney, Mae Busch, Matt Moore and a supporting cast that includes many popular and a few new screen faces, is billed as the coming attraction at Loew's Warfield, opening Saturday.

Dramatic critics of note throughout the land who have viewed this film declare it the greatest box office attraction in ten years, and the Warfield Theatre executives state it is the finest drama of the many they have already screened during the current season; a rather strong statement in the face of such attractions as He Who Gets Slapped, in which Chaney also was the outstanding star.

The Unholy 3 is a masterpiece that is expected to live in the memory of the play-

goers as long as did The Miracle Man, with which it compares best, according to the experts. Chaney is credited with the finest characterizing he has ever done—in itself a promise that speaks volumes.

In addition, all the other Warfield weekly features, stage and film novelties, will be added to make it what it generally is—a great entertainment.

Lipschultz and the Music Masters at the Warfield have another treat in store for local music lovers. This week's program is made up of gems of Gounod and is rendered along with another special film such as have already been added to Warfield programs of the past.

Marian Patricia Cavanaugh, the talented piano pupil of Joseph George Jacobson, will be heard over the radio for KFUU on June 7th, when she will play nine piano numbers. Among them will be the Dance of the Gnomes, by Liszt; a group of Chopin numbers and two compositions by her teacher. Marian, who is now thirteen years of age, is well known to music lovers around the bay region. Every year she surprises them with the great advancement she has made in her studies.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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Joseph George Jacobson pupils took active part, appearing in recital during Music Week. The following, who played at different entertainments, were: Gladys Ivanelle Wilson, Marian Patricia Cavanaugh, Sam Rodetsky, Florence Reid, Myrtle Edna Waitman, Rebecca Nacht, Vera Adelstein, Miriam Cushman, Carl Dorn, Charles Doran, Marion Ford, Pearl Fishbon, Mrs. C. Fallskog, Elizabeth Folan, Grace Hoffman, Annette Grenadier, Muriel Bates, Margaret Lewis, James Mathie, Iris Rosenbaum, Antoinette Rathman, Philip Roemer and Lillian Schneider.

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MUSIC CLUB NEWS

The Allied Arts Club gave two interesting musical programs during April. On Wednesday afternoon, April 15th, Mrs. Robert S. Alexander presented a paper on Modern Ballads by English and American composers which was thoroughly enjoyed by those in attendance. On the same program a group of songs was interpreted to illustrate Mrs. Alexander's instructive remarks. On Wednesday afternoon, April 22d, the following musical program was presented: Vocal—Addio del passato (Verdi). The Last Rose of Summer, Miss Valeria Post; Miss Wanda Krasof, accompanist; Poems and Reminiscences, Miss Ina Coolbrith, poet laureate of California; piano—Flower Valse, (Tschaiowsky-Grainger), Chromatique Phantasy (Bach), Etude (Saint-Saens), Virginia Miller; The History of the World Told in Kisses (By the Author), Mrs. Vernille De Witt Warr; poems, (original), Ruth Harwood; vocal—Troika (Russian Folk Song); The Brown Eyes of My Dushka (Hermann Lohr); Matushka Galubushka (Mother Dear) (Russian Folk Song), Miss Valeria Post; Miss Wanda Krasof, accompanist.

The Musicians' Club of San Francisco concluded its 1924-1925 season with a delightful dinner at the Bellevue Hotel on Saturday evening, May 23d, and William Edwin Chamberlain, president, acted as master of ceremonies with his usual able and discriminating manner. It was Ladies' Night and the attendance was larger than usual. Guy Maier, the noted piano virtuoso and ensemble artist, was the guest of honor. A splendid musical program had been arranged for this occasion, prior to which Mr. Chamberlain called on some of the guests for a few words. Among those who addressed the club were Mrs. Horatio F. Stoll, who had just escaped her responsibilities as president of the San Francisco Musical Club, Frank Carroll Giffen, president of the Music Teachers' Association of California, who said a few words about the ambitious plans of the impending convention, and Guy Maier, who in his happy conversational style told some truths about musical appreciation and the opportunities awaiting the American artist in the field of the public schools. The musical program included Three Spanish Folk Songs interpreted with intelligence and musicianly taste by Radiana Pazmor, ably accompanied on the piano by Mrs. Sigmund Bauer; an unusually interesting sonata for alto flute by Marcello played with beautiful tone and sympathetic expression by Elias Hecht and George McManus, the latter interpreting the piano part with his well-known skill and judgment; Variations on a theme by Corelli (Tartini-Kreisler) and Waltz Paraphrase (Hubay) interpreted with delightful technical and emotional skill by Edna Horan, violinist, and Jean Allen, accompanist; last, but by no means least, Jean Allen concluded the program with Weber's Rondo Brillante, investing this work with exceptional poetic phrasing and interpreting it with smoothness and precision of technic. Altogether the event was one of the most enjoyable of the year and Mr. Chamberlain closes the first half of his administration in a manner gratifying to every member.

The California Federation of Music Clubs will hold its annual convention at the Palace Hotel on June 2d, and while the program prepared for this occasion by able committees under the supervision of Mrs. Lillian Birmingham, the president, will be necessarily restricted on account of the impending national convention in Portland, there will be sufficient entertainment for the visiting delegates to enjoy their brief stay in San Francisco. The convention will be restricted to business sessions with the ex-

ception of a dinner at the Palace Hotel, during which some of the distinguished visitors will have an opportunity to tell of the splendid work done by the Federation during the past year. The Pacific Coast Musical Review has given its readers during the last few months an idea of what is awaiting the delegates in Portland and has made arrangements to obtain reliable information regarding the national convention which will take place in Portland this month.

The Loring Club gave the fourth concert of its forty-eighth season at Scottish Rite Auditorium on Tuesday evening, May 26th, under the direction of Wallace A. Sabin. A capacity audience enjoyed every moment of a well selected program, including two of Mr. Sabin's own excellent compositions, and the club did not disappoint its friends and enthusiastic subscribers for the extensive and varied array of splendid choral works was interpreted with fine balance of tone, precision of attacks, purity of intonation and judicious phrasing. Mr. Sabin is deserving of congratulation for his splendid executive ability that is always responsible for progress and musical proficiency of the Loring Club. The soloist on this occasion was Mrs. Myrtle Chesterman, soprano, who sang the solo part to two of the choruses in a most gratifying manner. She has a smooth, pleasant lyric soprano voice and sings with expression and artistic instinct. The complete program was as follows: Hunting Song (Humphrey J. Stewart); O Peaceful Night (Edward German); My God, Within Me Is My Soul Cast Down, The Lord Hath Commanded from as The Heart Pants (42d Psalm) (Mendelssohn); The Bell Man (Cecil Forsyth); Sherwood (James R. Dear); Three Songs by Handel—Would You Gain the Tender Creature, from Acis and Galatea, Hide Me From Day's Garish Eye from L'Allegro, and Let Me Wander Not Unseen from L'Allegro; Sweet and Low (J. Barnby); The Song of the Tinker (Wallace A. Sabin); In Springtime (A. Herbert Brewer); Veni Creator from St. Patrick at Tara (Wallace A. Sabin).

GUY MAIER'S FINE ARTISTRY

We had the pleasure to attend a lecture recital by Guy Maier before Berkeley school children that crowded the High School Auditorium on Friday afternoon, May 22d. Mr. Maier possesses that singularly rare knack of obtaining and retaining the interest of children to an extraordinary degree. He first explains the composition and then plays it with a finish, a delicacy, a precision and a richness of sentiment that invariably brings him the spontaneously rousing applause of his youthful audience. As proof of the effect Mr. Maier has upon his pupil-listeners, we can only say that, among eight compositions he played, the Erl King by Schubert-Liszt received the most enthusiastic applause, and next to this a unique work entitled Crapshooter's Dance by Lane. All compositions represented on Mr. Maier's program were representative works, including such composers as Bach-Schubert, Mendelssohn and Debussy. At no time during the afternoon did he lose for a moment the rapt attention of the children. One of his reasons for retaining the interest of the children is his ability to induce them to join him in expressing the meaning of a composition by participating with descriptive noises, whenever the composition justifies this. Mr. Maier's method must be witnessed to be appreciated at its true musical value.

A. M.

Sigismund Stojowski will return on June 29th for his second season of teaching. His classes will be held at the Fairmont Hotel in the Master School of Musical Arts. His success last season has added many additions to his classes, as well as his former students. He will teach both privately and give his usual master classes.

MARION H. BROWER'S CONCERT

Marion Hovey Brower, California lyric soprano, who will be heard in recital next Tuesday evening, June 2d, at Scottish Rite Hall, under Alice Seckels' management, will have the assistance of Emil J. Polak, noted New York accompanist and coach. This will be Miss Brower's first appearance since returning from New York this spring, where she studied with Lazar S. Samoiloff and gave a debut recital which brought forth unusual praise from the New York critics. Her program Tuesday evening is as follows: Sommi Dei (Handel), Dans un Bois Solitaire (Mozart), Piercing Eyes (Haydn), Mondnacht (Schumann), Auftrage (Schumann), Albayde (Widor), L'Attente (Saint-Saens); Aria—L'Enfant Prodigue (Debussy); Alone (Samoiloff), Birds' Courting Song (Hughes), Secret of the Rose (new) (Polak) (words by Alice Campbell Macfarlane), I Hear a Lark at Dawning (Kriens), Soon Forgotten (Tschaikowsky), Happiness (Edwards).

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SIMPSON PUPILS IN PUBLIC

Among the leading pedagogues in California none can point with greater pride to the achievements of her pupils than Miss Elizabeth Simpson, who is unquestionably one of the most active and most brilliant teachers residing in California. Specially noteworthy among the Simpson piano students is her coaching class of young artists who appear frequently before the public. These young pianists have entered the professional field, and while they have passed the stage of the dilettante, they still avail themselves of the splendid experience and sound knowledge of their teacher who guided them safely to the goal of public recognition.

Quite a number of Miss Simpson's coaching pupils, as she calls them, have appeared in public between May, 1924, and May, 1925. During May of last year Miss Esther Hjelte appeared at the Twentieth Century Club in Berkeley and was soloist at the Exposition Auditorium in San Francisco during one of the Music Week concerts. During the same month Barnabee Solis appeared at one of the Public Library concerts in San Francisco during Music Week. In July Esther Hjelte and Lincoln S. Batchelder were soloists at the annual convention of the California Music Teachers' Association in Santa Barbara. Helen Eugenia Merchant gave a concert at the Twentieth Century Club in Berkeley during September, and Elwin A. Calberg gave two concerts in November—one at Twentieth Century Club in Berkeley and one in San Jose.

In January of this year Mme. Regis Michaud gave a recital of eighteenth century and modern French music at the Fairmont Hotel, San Francisco. During February Lincoln S. Batchelder was soloist at one of the monthly programs of the Pacific Musical Society and in April he played Rubinstein's D minor concerto at the California Theatre Sunday morning concerts. Helen Eugenia Merchant was soloist at an Amphion Club concert during May in Alameda, presented before the Alameda County Music Teachers' Association. Miss Merchant also was the winner of the Northern California contest for piano, inaugurated by the California Federation of Music Clubs prior to the national convention which will take place in Portland this month.

Other artist students who appeared during this period were: Helen Vallon, soloist at the Greek Theatre in Berkeley, Helen Merchant, soloist at the California Club and the Allied Arts Club of San Francisco; Stella Howell Samson, soloist at the Senza Ritmo Club in Oakland; Grace Jorges, soloist at the Berkeley Piano Club, and Mme. Michaud, soloist at the Berkeley Piano Club. In addition to these public engagements, twelve studio recitals were given and two more large studio musicales will be given in June, at one of which Stella Howell Samson will play a program, while Elwin A. Calberg will play at the other.

In May, Miss Simpson presented a talented child pianist, Jacquelin Otto, in a delightful program at the Berkeley Piano Club. Numerous radio engagements have also been filled and many additional appearances in programs before various clubs.

OPEN AIR OPERA SEASON

The American opera singer will be given first choice for parts in free open air opera season which the city of New York will present at Ebbet's Field, Brooklyn, this summer, according to an announcement made by Josiah Zuro, who will direct the performances. Auditions will be held in the town hall within a few weeks to determine singers for the principal as well as the minor parts.

"The lack of opportunity for our native talent in the operatic field in this country, because of the scarcity of opera houses, is all too apparent," Mr. Zuro explained, "and

it is the wish of the Mayor's Committee of Music, which is sponsoring the event, that preference be given to American singers, all other qualifications being equal. We hope that the auditions will lead to the discovery of a new singing genius among the many unknown singers who will try their ability."

Singers will be granted an audition only upon written application to City Chamberlain Philip Berolzheimer at the Municipal building. It is important that applicants be familiar with Aida, Faust, Cavalleria Rusticana and Pagliacci, the four operas to be performed. Letters should contain, besides the singer's name, address and telephone number, the type of voice and previous operatic experience.

Mr. Berolzheimer, who is chairman of the Mayor's Committee on Music, has appointed an auditions committee, consisting of Walter Kieseewetter, noted vocal teacher; Dr. Sigmund Spaeth, lecturer and author of "The Common Sense of Music," and Mr. Zuro, who will pass on the voices. Announcement of the date of the public audition will be made later.

Applications should be made at once. American born and naturalized American singers are invited to try out.

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OPERA FINANCES

Recent reports on the season of the Chicago Civic Opera Company and the ten performances given by the Metropolitan in Cleveland give added emphasis to the financial success that has attended the San Francisco Grand Opera Company, now preparing for its third season, according to Gaetano Merola, director general.

These published reports, according to Merola, prove that San Francisco is practically the only city in the United States where grand opera, given with renowned artists, is a box office success.

"Without casting any reflection on the splendid achievements of either the Chicago or Metropolitan companies, the recent reports of these two organizations should give an increased appreciation here of the efforts of local music lovers in the productions of the San Francisco Opera Company," said Merola. "The average receipts per performance of the Chicago Civic Opera Company were \$9167.83. The average per performance of the San Francisco Opera Company last fall was \$15,000. It is true, of course, that the Chicago season was much longer than the season here.

"On the other hand, the season of the Metropolitan in Cleveland more nearly approximates the conditions under which San Francisco gives its grand opera. The Cleveland season of ten performances cost a total of \$210,000, while the San Francisco season of similar length last fall cost \$110,000. The Cleveland guarantors were required to guarantee \$25,000 a performance. The season lost money; San Francisco's season last fall netted approximately \$14,000."

The continued heavy subscription sale by members of the San Francisco Opera Association gives additional assurance, according to Merola, of the increasing success of the local movement. The sale to members alone is now in excess of \$40,000. It is believed that when the seats become available to the general public on June 15th the impetus will be so great as to early assure the complete financial success of the season.

With the opening of the opera company's big scenic studio in the Valencia Theatre this week and the rapid advancement of the training of the all-California chorus of the opera, preparations for the coming season moved definitely forward. Signor Giovanni Grandi, brought here from La Scala, where he is in charge of the scenery production for Milan's famous opera house, has developed plans for San Francisco's season which it is declared, will add greatly to the artistic success of the season.

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PRELIMINARY ANNOUNCEMENT

THE Pacific Coast Musical Review is at last ready to make a very important announcement. The impending celebration of the Diamond Jubilee of California's admission into the American Union and the beginning of the twenty-fifth year since the foundation of the Pacific Coast Musical Review will afford us an opportunity to publish a Souvenir Edition of an extent and variety that will surpass anything of the kind we have yet undertaken. We will dedicate this Souvenir Edition—"MUSICAL CALIFORNIA"—to our resident artists and teachers. Particulars and date of publication will be announced in later editions. We shall be pleased to designate the publication day according to the wishes of those interested in musical activities as near as possible to Jubilee Week and to the beginning of the 1925-1926 music season.

McCORMACK OFF FOR EUROPE

On Tuesday, May 5th, John McCormack made his final appearance in this country for the present season as soloist in Elgar's *Dream of Gerontius* and the Thirteenth Psalm of Liszt, at the Cincinnati Festival. After the concert, he hurried to New York, and on May 9th sailed for Europe on the "Olympic." On April 30th, Mr. McCormack closed his concert season with a concert at Symphony Hall in Boston—his final appearance under the joint management of C. L. Wagner and D. F. McSweeney, for on May 1st he passed under the exclusive management of D. F. McSweeney.

The season just closed was, perhaps, the most successful of Mr. McCormack's many successful seasons in this country. His total was fifty-eight concerts, including seven in New York, four in Boston and four in Chicago. He will, as has been his habit for the last few years, spend most of the summer in England, and soon after his arrival will give a single concert at Albert Hall in London on May 24th. Before returning to this country, early in October, he will give the two charity concerts in Dublin, which have become a part of his annual schedule, also another recital in London, and will make a short tour of the English provinces. His plans for next season include appearances in this country from October until the early part of April, when he will leave for the Far East to sing for the first time in China, Japan and the Philippine Islands.

Max Gegna, the talented Russian cellist, has resigned his seat in the Symphony Orchestra under Alfred Hertz, and left for Los Angeles, where he will study the art of conducting under the famous Russian musician, Modest Alschuler. He also has been engaged to play in a trio with Calmon Luboviski and Claire Forbes Crane. Their bookings will take them over the entire Northwest.

Max Gegna has a splendid record as a cellist. The outstanding events of his career include a tour as soloist with Tetrassini in 1920 and another with Mary Garden in 1922. In the same year he was soloist at the \$3,000,000 Silk Exposition in New York and he was soloist on tour with the Russian Symphony Orchestra under Alschuler. He also played in concert with Caruso and Tito Ruffo. He took the first prize at the Leipzig Conservatory and played in quartet under Leopold Auer in Petrograd. His father was conductor of a large orchestra in Kief, Russia, and helped him much in his early years.

Recently Gegna was heard in a farewell recital, jointly with Eleanore Stadtegger, coloratura soprano, when he won fresh laurels as a great artist, and Charles Woodman, music editor of the Call, said: "He made his cello speak in tones that seemed almost human, impressing everyone again with his remarkable musicianship."

Mrs. Frederick Crowe, who has just concluded her term as president of the Pacific Musical Society, has recently returned from Los Angeles where she appeared as piano soloist on a program given by the La Crescenta Women's Club of the Southern city. Mrs. Crowe's contributions included works by Schumann, Zarembski and Bach. That Mrs. Crowe gave these compositions intellectual and musicianly readings is a foregone conclusion for she enjoys a most enviable reputation among the musicians of this community. It is to be hoped that, since the many duties which claim the attention of the president of a musical club have terminated, Mrs. Crowe will appear more frequently in public in the capacity of her own profession which will give us more opportunity of enjoying her splendid artistry.

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Pacific Coast Musical Review

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VOL. XLVIII. No. 5

SAN FRANCISCO, JUNE 15, 1925

FIVE CENTS

MUSIC CLUB CONVENTIONS

California and National Federation of Music Clubs Hold Conventions in San Francisco and Portland, Respectively

Preliminary to the great biennial convention of the National Federation of Music Clubs, which took place in Portland, Ore., from June 6th to 13th, the California Federation of Music Clubs, of which Mrs. Lillian Birmingham is the energetic president, held their annual convention in the Palace Hotel, San Francisco, on Tuesday and Wednesday, June 2d and 3d. The principal business transacted were the presentation of reports of chairmen of important committees and addresses by a number of delegates, including some by Redfern Mason, musical editor of the San Francisco Examiner; Charles W. Woodman, musical editor of the San Francisco Call, and Alfred Metzger, editor of the Pacific Coast Musical Review.

In Portland the result of several days of intensive activity, including the usual discussions regarding important musical problems, numerous addresses, and above all, the presentation of Frank Patterson's opera, *The Echo*. The convention, among other things, passed a resolution asking Congress to take action on the national conservatory law now before that body. Mrs. Edgar Stillman Kelly of Cleveland, Ohio, was elected president. Both at the California State (in San Francisco), and National Conventions (in Portland) one of the features was an elaborate banquet at which addresses by musical leaders and an entertaining program was presented. Under the direction of Mrs. Lillian Birmingham, both at Portland and San Francisco, very enjoyable "jinks" were given by clever talent. Particulars regarding both conventions will appear in the July 1st issue of this paper.

MUSICIANS' UNION'S NEW HOME

The Musicians' Union moved into its new home on Tuesday, June 9th, and celebrated the event with a series of entertainments during the entire week. The new Union building is at 230 Jones street and is certainly an edifice to be proud of. It is a three-story building with a specious hall on the ground floor and offices for affiliated unions on the upper floors as well as headquarters for the ladies of the organizations. Particular credit for bringing the building plans to a successful conclusion is due to Albert Greenbaum, secretary of the union, as evidenced by speeches made at the banquet which took place in the new building on Thursday evening, June 11th. Mr. Greenbaum, backed by Walter Weber, president, and other officers and members of the union, succeeded in bringing this ambitious project to a successful conclusion.

The celebration started with a parade including 2500 members of the organization, together with all the bands in the city headed by Philip H. Sapiro, chairman of the arrangements committee and leader of the Municipal Band. E. L. Geiger, chairman of the program committee, outlined the following events for the week's festivities:

June 9th—Parade from Civic Center to

230 Jones street, starting at 10:00 o'clock. Dedication exercises, beginning at 11:00 a. m. President Walter A. Weber formally opened the building at noon. June 10th—Orchestra concerts in the combined meeting and ballroom beginning at 1:00 p. m. and continuing until 5:00; dancing from 8:00 p. m. until 1:00 a. m. June 11—Ladies' Day—Reception and card parties during the afternoon, followed by a card party and banquet and entertainment arranged by the ladies; dancing in the evening. June 12th—Concerts throughout the afternoon by San Francisco bands. The evening was given over to high jinks, the entertainment being furnished by



EASTON KENT

Who, After Three Years' Absence from San Francisco, Returns Thoroughly Equipped to Sing and Teach with Inspiration and Enthusiasm

talent from the leading theatres, cafes and Blake & Amber studios. June 13th—Music and speaking in the afternoon and the celebration closed with a ball in the evening.

The Editor of the Pacific Coast Musical Review attended the banquet and visited the building and he is certainly ready to acknowledge that the Musicians' Union is entitled to considerable praise for its enterprise and ambition in erecting an edifice of which every member of the union has reason to be proud. The Musicians' Union was organized September 3, 1885, and is one of the strongest unions in the country. Its membership exceeds 2500. The approximate cost of the new building is \$125,000. It is four-stories and a basement and is of steel, brick and concrete foundation.

The banquet on Thursday evening, June 11th, was the big event of the celebration. The spacious hall was packed and the dinner served was in every respect as fine and tasty a repast as the writer ever enjoyed. Addresses were made by Philip H. Sapiro, chairman of the banquet; Albert Greenbaum, secretary of the union; Clarence A. King, financial secretary-treasurer, and Walter A.

Weber, president of the union. An exceptionally fine program was presented by the ladies of the union. Phylida Ashley, pianist, and Carol Weston, violinist, interpreted two numbers with fine technical and emotional skill. The Moore Sisters with Walter A. Weber at the piano delighted the large audience with cornet, violin and vocal selections. Miss Reynolds contributed a most enjoyable harp solo. Miss Pohlson, violinist, director of the Capitol Theatre Orchestra, earned enthusiastic applause for her excellent violin solo. Lucile White and Naomi Zeh, both accompanied by Walter Weber, merited the enthusiasm aroused by their graceful and artistic dancing. Miss Leona Schulz, accompanied on the piano by Maxine de Grosz, played a xylophone solo with decided effect.

The Pacific Coast Musical Review wishes to congratulate the Musicians' Union and its officers on its splendid new building and trusts that these new headquarters will be the signal for continued prosperity and increase in membership and influence of the Musicians' Union, which forms such an important factor in the musical progress of San Francisco.

OAKLAND LIGHT OPERA SEASON

The Pacific Coast Musical Review is glad to announce that Paul Steindorff again comes to the rescue and begins the movement for summer music in the bay region with a light opera season at Oakland Municipal Auditorium Opera House, beginning June 27th. There will be many favorites in the repertoire and quite a number among the artists. The opening production will consist of *The Prince of Pilsen*, and other works under preparation are: *The Chocolate Soldier*, *Florodora*, *Mlle. Modiste*, *The Only Girl*, *Die Fledermaus* (*The Bat*), *The Mascot*, *The Gondoliers* and *Princess Ida*. Some of these works have not been heard for some time and some of them not since the days before the fire. The season deserves encouragement by every genuine music lover. The following preliminary announcement appearing in the press will be of interest to our readers:

The Prince of Pilsen, Luders' comic opera classic, which will be the first production to be offered by Paul Steindorff in his municipal season of comic opera at the Oakland Auditorium, June 27th, will be staged elaborately, according to an announcement yesterday. The wardrobe for the opera has been secured from Frank Hayden, noted New York designer and costumer. The settings will be colorful and unusual, with much attention being given to detail. Steindorff is hard at work directing the principals and the chorus in the rehearsals of the vehicle.

One of the features of the production will be the appearance as guest artist of Mrs. Patricia O'Connor Morbio, noted singer and east bay society woman. Mrs. Morbio will be heard in one of the leading roles, and east bay music patrons will have an opportunity of hearing a voice which has carried the fame of the region to other parts of the world. In the supporting company will be John Van, Lillian Glazer, Levina Wynn and Marsden Argall. Two noted singers are being considered to appear in the two leading male roles of the production, and their names will be announced as soon as negotiations are completed. Both are said to be ideally suited for the parts.

Nine Great Authorities

*have deliberately chosen the word "perfect"
to describe the Steinway piano*

WHEN a skilled carpenter pronounces one of his hammers "perfect," the layman would do well to borrow that hammer.

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In the field of piano playing nine great authorities have pronounced the Steinway piano "perfect." These are Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff. Many others have also enthusiastically endorsed the Steinway, but these immortal nine spontaneously chose the word "perfect" to describe this one instrument.

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and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

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CONCERT OF MARION BROWER

By CONSTANCE ALEXANDRE

As I listened to the recital given by Marion Hovey Brower in Scottish Rite Hall on Tuesday evening of June 2d, the thought occurred to me of the number of extraordinary voices that have been discovered in California. This thought was immediately followed by the question of how many possessors of these lovely voices have actually developed into singers and musicians whose art is of distinction in the music world today. These you can count on the fingers of one hand, including among them the name of Marion Brower. Miss Brower has proved that when one is gifted with a fine natural voice plus a capacity for serious, hard work and a definite aim firmly rooted in her mind, she can make the grade regardless of whether she is from California or anywhere else.

Miss Brower's voice is purely lyric in character. There is an evenness and perfect blending of tone quality and color throughout its extensive range, while the texture is of exquisite beauty. Recalling the laborious methods employed by many of our so-called great artists now before the public, it was a revelation to watch as well as hear Miss Brower sing, for it conveyed the impression of simplicity and physical relaxation.

As an interpreter of songs, Miss Brower has not as yet attained the full state of maturity. Whether she is handicapped, at the present time, by self-consciousness or is striving too much for technical perfection, I do not know. However, I could not help but feel that she has, as a result of her splendid musicianship and rare intelligence, a great deal more ability to express than that which she disclosed upon this occasion. Just as soon as Miss Brower has become the mistress of her art, gained only through experience and public appearances, she will have confidence to sing with her heart as well as her head and her interpretations, as a consequence, contain more emotional abandon. Her program was a lengthy and varied one,

embracing songs of every mood representative of every school. In those requiring lightness and gaiety, Miss Brower seemed at her best. She sang them with keen appreciation of their style and spontaneity.



MARION BROWER

*The Brilliant Young Vocalist Whose Matchless Tone
Work Created Such a Deep Impression at Scottish
Rite Auditorium Early This Month*

Emil J. Polak was the accompanist, displaying an easy mastery of his instrument and a nice perception of nuances and sentiment.

THE DIAMOND JUBILEE

In a final appeal for subscriptions to the fund being collected for San Francisco's celebration of California's Diamond Jubilee next September, James A. Bacigalupi, chairman of the finance committee, yesterday issued the following statement:

"On the 9th of September this year California will have rounded out seventy-five years of Statehood, three-quarters of a century of wonderful achievement. To San Francisco, the metropolis of the West, will fall the signal honor of worthy commemorating California's Diamond Jubilee. During the week beginning September 5th and ending September 12th, the eyes of all California, of the whole country, and of the world, will be focused upon our great city.

"The finance committee, after a careful study of the matter, decided that it will be necessary to raise the sum of \$200,000 in order to insure a commemoration of this historic anniversary that will be worthy of California and of San Francisco. The principal items in the tentative budget are lighting and decorating, pageantry, publicity, entertainments and receptions to visiting representatives of sister States and foreign countries. From the reports in hand of business and industrial group leaders who have magnanimously undertaken to solicit subscriptions from their respective groups, it appears that not more than the sum of \$125,000 is assured from these sources. This leaves the sum of \$75,000 still to be raised.

"We are seeking to raise the necessary fund as economically as possible and, therefore, are not equipped to make personal solicitations. We urge, then, every individual and concern in San Francisco not yet listed among the contributors, immediately to make out a check payable to the Diamond Jubilee Committee and mail it to me (James A. Bacigalupi, Bank of Italy, Powell and Market streets), or to the Diamond Jubilee headquarters in the Chamber of Commerce."



EDITORIAL DISCUSSION



MUSIC IN THE SCHOOLS

The California Federation of Music Clubs, under the presidency of Mrs. Lillian Birmingham and including 130 organizations of the State of California, succeeded in obtaining permission to set aside a day dedicated to music in the public schools of California. Under guidance of Miss Estelle Carpenter, both Mrs. Birmingham and the editor of the Pacific Coast Musical Review had an opportunity to visit some of the public schools and find out what is actually being done for music in the fundamental educational institutions of this city. The writer had thus the privilege to receive first hand information regarding this important phase of our musical life, and we must confess that the results we witnessed far surpassed our expectations in this direction.

We visited first the Girls' High School and discovered an orchestra of thirty young girls which, under the direction of Dr. Scott, principal, and Mrs. M. McGlade, did some splendid work. Principally notable was the intelligent phrasing, the gratifying intonation and the unusual tone obtained by the brasses, such as trombones and cornets. The music selected is of the best and we hear that this orchestra participates in all the musical plays and pageants given by the high school students. Mrs. McGlade is entitled to much praise for her fine work. We were also shown books containing clippings from musical and daily journals which the students select and keep for their information. The material thus collected forms a most valuable part of a young student's education and prepares him or her for future experience.

At the Yerba Buena School, under the direction of Mrs. K. Casey, principal, and Miss J. Roden, teacher, we found some splendid three-part singing and memory contests. The young students, boys and girls, sang with enthusiasm, rhythmic precision and fine diction. On the talking machine, records were played of Haydn's Children's Symphony and Handel Largo. The students, who are children of school age, immediately recognized the compositions from among many on hand and gave a brief but satisfactory biographical sketch of the composers. The work being taught here is bound to be greatly beneficial. At the Lowell High School, where we visited next, we witnessed a band parade and review of battalion and band of the R. O. T. C. and were struck by the fine discipline, the effective training of the band and the precision in attacks. This band included a Sousaphone, which was satisfactorily played by a young student. T. J. Kennedy is responsible with the teachers for the fine condition of the orchestras and bands, for, thanks to his personal selection of competent directors of bands and his efforts with Miss Carpenter to obtain several thousand dollars' worth of band instruments for the schools, fine progress is being made in this department of the public schools. Mr. Kennedy, with whom we had an interesting chat, is the right man in the right place.

The only other school we were able to visit on this occasion was the Everett School, where we heard a rehearsal of the pageant given a short time ago. It was in the form of a Cantate, under the direction of Miss B. Columbin, who brought out some fine vocal and histrionic talent as well

as ensemble singing. There was a small orchestra, which did excellent work. We were sorry to have missed the visit to the Mission High School and other schools, all of which, as Miss Carpenter and Mrs. Birmingham informed us, did exceptionally fine work. Mrs. Birmingham was especially enthusiastic about the Mission High School, whose music she said actually thrilled her.

We were so impressed that we shall begin a special department for music in the public schools, wherein we shall endeavor to give credit to all the teachers and the students who do such fine work. We feel that what is now being done in our public schools is really all that is necessary in public school work. In Europe, nothing more is being done in the schools. To make children like music by making them familiar with it and to have them sing is all that is being done in Europe, and all that is necessary. Technical education in music belongs to the private teachers and to the conservatories, whenever the bill intended to establish national conservatories will pass Congress. To ask a child to study music seriously is to our way of thinking crowding his or her young mind unnecessarily. As long as the music that is being taught is taught well, it is better to teach the elementary things that children enjoy than to teach them technical things which they naturally dislike. We must congratulate Miss Estelle Carpenter, who is director of music of the public schools of San Francisco, for the good showing made on the above named occasions. If any suggestions are to be made it is that the city could devote more funds to this department so that Miss Carpenter could have a clerk and necessary equipment and material.

GERMAN SINGING FESTIVAL

The first singing festival of the combined German choruses of the Pacific Coast held in San Francisco in fifteen years will take place in the Civic Auditorium on August 15th and 16th. Masterpieces of choral literature will be rendered by a massed male chorus and by a large mixed chorus. An aggregation of over 800 singers will take part.

Frederick Schiller has been chosen festival director and will lead the larger chorus and orchestral numbers. Associated with him are Arthur Luis, who will be entrusted with some of the a cappella folk songs, and F. Brueschweiler, director of the Swiss Societies, will direct the mixed chorus in Bruch's Fair Ellen. Brueschweiler, like Schiller, was a pupil of Ludwig Thuille at the Munich Academy of Music.

The festival is being given by the Pacific Sangerbund, composed of German male choruses of San Francisco and other Coast cities, including Los Angeles, Sacramento, San Diego, Portland, Oakland, Stockton and Petaluma. The largest delegation of singers from outside cities will come from Los An-

geles, that city sending 150 choralests. There is to be an orchestra of symphonic size, and a group of famous soloists, whose names are reserved for later announcement, have been engaged. In addition to the larger choral numbers with orchestral accompaniment, and orchestral numbers, some of the gems from the rich literature of German folk song will be rendered.

The festival will draw lovers of German songs from all over America to San Francisco. Among the cities that have already made reservations for such delegations are Chicago, San Antonio, St. Louis and Denver.

Rehearsals are progressing with great enthusiasm. The Swiss Singing Societies have joined in body, and many vocal teachers have sent pupils to the woman's section of the mixed chorus. Thirty pupils of Joseph Greven joined in a body, bringing a rich addition of youthful and fresh vocal quality with them. General rehearsals of the big chorus takes place regularly every week in Polk Hall, on the main floor of the Civic Auditorium. There is still room in the woman's section for a few good sopranos of choral experience.

LISZNIEWSKA RECITAL

The recital to be given by Mme. Marguerite Melville Liszniewska, American pianist, will take place Thursday evening, June 18th, at the Fairmont Hotel, and will have the patronage of well-known musical and society people. The main floor of the ballroom will have specially built-in boxes for the accommodation of parties, and Mme. Liszniewska, who is a brilliant and most distinguished pupil of Leschetisky, has a large following on two continents.

She will open a series of classes for piano teachers and advanced students June 22d at Sorosis Hall, San Francisco, and at the Dominican School of Music, San Rafael, continuing till July 28th. These events, which are under the Pacific Coast direction of Alice Metcalf, will have the following patrons and patronesses: Mesdames Walter Bliss, William Babcock, Joseph Buck, George H. Mendel, Jr., Joseph Marks, W. J. Younger, Miss Olga Meyer, Mr. and Mrs. John Beckman, Mr. and Mrs. Gaetano Merola, Dr. and Mrs. F. H. Redouille.

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GRAND OPERA REPERTOIRE

The dates of the opera performances, together with the casting of the artists for the leading roles for the third season of grand opera to be given this fall by the San Francisco Opera Association, has been announced by Gaetano Merola, general director. This, coupled with the fact that Monday marks the first opportunity of the general public to make their subscription reservations, is an evidence of the progressive development of the plans for this season. For the past several weeks this privilege has been restricted to founders and members of the Opera Association who have registered record subscriptions. It is believed that the public will give a like endorsement of the undertaking.

The season consists of eight subscription performances, beginning Saturday, September 19th, and closing Friday, October 24th. The opening attraction is to be Massenet's *Manon* in French, in which will be starred Tito Schipa, the tenor who made such a sensational success in this opera here last year; Rosina Torri, the celebrated Italian soprano; Cesare Formichi, baritone, who will make his first appearance in grand opera here; Antonio Nicolich, Lodovico Oliviero and Vittorio Trevisan. Merola predicts that because of the popularity of this opera last year it will, on this coming opening night, be one of the biggest "first nights" in the history of the association.

The second big night is to be Monday, September 21st, with Samson and Dalila, the popular opera by Saint-Saens, in which will be featured Marguerite D'Alvarez, Fernand Anseu, Marcel Journet, Antonio Nicolich and Lodovico Oliviero. This performance will be remarkable in that it will be the first operatic appearance in San Francisco of Marguerite D'Alvarez, noted mezzo-soprano, and likewise of Fernand Anseu, whose tenor voice has won him renown throughout the operatic centers of the Continent.

The other operas, together with their dates

and leading artists, are as follows: Tuesday evening, September 22d, *Tosca*, by Puccini, with Claudia Muzzio, Antonio Cortis, Riccardo Stracciari, Antonio Nicolich, Lodovico Oliviero and Vittorio Trevisan.

Thursday evening, September 24th, *Barbiere Di Siviglia*, by Rossini, with Elvira De Hidalgo, Tito Schipa, Marcel Journet, Elinor Marlo, Riccardo Stracciari and Vittorio Trevisan.

Saturday matinee, September 26th, *Anima Allegra*, by Vitandini, with Rosina Torri, Antonio Cortis, Lodovico Oliviero and Vittorio Trevisan.

Monday evening, September 28th, *Aida*, by Verdi, with Claudia Muzzio, Fernand Anseu, Marguerite D'Alvarez, Cesare Formichi, Marcel Journet, Antonio Nicolich and Riccardo Stracciari.

Wednesday evening, September 30th, *Martha*, by Flotow, with Elvira De Hidalgo, Elinor Marlo, Tito Schipa, Marcel Journet and Vittorio Trevisan.

Friday evening, October 2d, *Amore Dei Tre Re*, by Montemezzi, with Claudia Muzzio, Fernand Anseu, Marcel Journet, Riccardo Stracciari and Lodovico Oliviero.

HERTZ WELCOMES SPIERING

As already announced in the Pacific Coast Musical Review of May 1st, Theodor Spiering has been selected as conductor of the Portland Symphony Orchestra for the season 1925-1926. We feel certain that his musicianship and interpretative faculty will prove such a stimulating force in the Northwest that he will become a power for good in musical progress. We shall deal at length with this subject in subsequent issues. In the meantime, it is gratifying to learn that Alfred Hertz, the distinguished conductor of the San Francisco Symphony Orchestra, was one of the first to tender Mr. Spiering his congratulations, and the following letter speaks for itself:

San Francisco, Calif., April 22, 1925
 DEAR FRIEND SPIERING:

Please accept my heartiest congratulations on your appointment as conductor of the Portland Symphony Orchestra.

I am confident that you are the right man for building up this organization and bring it on a par with the other great orchestras of this country.

I am especially delighted that this engagement brings you out West where every new center of serious symphonic activities is most welcome.

With all good wishes and kindest regards, in which Mrs. Hertz joins me, believe me,

Cordially yours,

ALFRED HERTZ

Mme. Parrish-Moyle presented Elaine Kinnell, soprano, in a song recital Saturday evening, May 30th, at her studio home on Hawthorne Terrace. Miss Kinnell was accompanied by Miss Edna Louise Larson, who contributed two groups of solos. The program follows: Dedication, The Rose Complained, Spring Song (Welcome My Wood) (Franz), Thou Art My Peace, Hark Hark the Lark (Schubert), Miss Kinnell; Muzette (Sibelius), Variations on a Finnish Folk Song (Do Not Weep, Mother) (Merekanto), Swedish Wedding March (Sodermann), Miss Larson; Arne's Song (Heise), The Lark (von Heland), The Seraglio Garden (Sjogren), The Butterfly (Petre), My Bird Is Long in Homing (Sibelius), Miss Kinnell; Legend (Lund), Polichinelle (Rachmaninoff), Miss Larson; Supplication (La Forge), Cradle Song (MacFayden), May Magic (Stratton), Dawn (Curran), Miss Kinnell sang with charm and finish of style and responded to several encores. Miss Larson played both accompaniments and solos with authority.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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APPRECIATIVE LETTERS

With this issue we are continuing publishing some of the refreshing messages we receive through the mail and we know that many of our friends will be pleased to read these tokens of appreciation.

Berkeley, Calif., May 23, 1925.

Mr. Alfred Metzger,
Musical Review,
San Francisco.

Dear Sir:

I am not a subscriber to your journal nor am I a musician, but my partner, Mrs. Wheeler, takes it, and as I am interested in music, I read it regularly. When I derive pleasure from another, I deem it my pleasant duty to advise the other of that fact, hence this letter. I certainly take great pleasure in reading your output in the Review. I never see any wrong prejudice, and your statements of conditions are so just, logical and understanding that I find it a mental treat to read your articles. Without exception you "hit the nail on the head" every time. Now, I feel better. Success to you.

Very truly yours,

PAUL L. TATE.

(Editorial Note: During thirty years of musical activity in journalism on the Pacific Coast we have tried to make our articles of interest and value to the layman. But this is the first time that we have had a practical demonstration of the fact that we seem to succeed. Mr. Tate in going to the trouble to write us of his gratification proves to us that our message is being understood and that is a great reward for our difficult work. We have always maintained that the critic's or reviewer's duty is not to reveal his superiority over anyone else, nor to endeavor to teach artists how they should do something they know better than the writer, nor how to employ as many technical expressions as the dictionary will produce, but it has always been our aim to make our articles readable so that the layman as well as student will know what we mean to convey and, if possible, obtain a more intelligent attitude toward listening to music. If we succeed in affording pleasure to the reader, we have really accomplished what we intended to, and because of this Mr. Tate's letter affords us great gratification.)

Requa, Del Norte County, Calif.

March 22, 1925.

My Dear Mr. Metzger:

I must ask you to pardon me for having inadvertently allowed my subscription to expire. I have missed several issues, but since that occurs occasionally, and since they turn up eventually (I received one issue of November, 1924, the other day) I did not give the matter the serious attention that I should have given it, until I found in my mail a notice stating my subscription for 1925 was then due. So I am enclosing postal money order for \$3.00, which I hope will give you some encouragement to continue your very interesting good work.

May I secure the two issues containing the account of the Roland Hayes recitals and also that containing the review of the first recital of the Roman Choir? I have already the issue of March 15, 1925. May I in conclusion again express my appreciation of your publication? This sentiment, though not delivered in person, as it was a little more than a year ago, I assure you, Mr. Metzger, is none the less sincere.

Respectfully,

FRANK O'CONNOR.

(Editorial Note: This letter illustrates several (to us) important points. It proves that our subscribers miss the paper when it is delayed. It furthermore proves that our subscribers are interested in reviews of important musical events some time after the same have taken place. It also shows that

papers missed occasionally turn up several months after they have been forwarded from this office. We remember a very pleasant interview with Mr. O'Connor and trust that whenever he visits San Francisco he will not overlook the Musical Review office.)

Fresno, Calif., March 23, 1925.

My Dear Mr. Metzger:

Looking through your excellent Review last Friday, I chanced upon my picture and a splendid article of my concert. To say the least I was made a very happy child and I am enclosing my check for extra copies of March 15, 1925. You truly are most kind to me, and I hope that I can in some measure repay your kindness to me. I am "boosting" your wonderful periodical and will send you more subscriptions in a few days. I remain a well-wisher and booster.

With sincerity,

EMMA MESOW FITCH.

(Editorial Note: Letters like this one from Mrs. Fitch of Fresno cause us special delight, for they seem to come from the heart. To make members of the musical profession happy is one of our principal wishes. What we appreciate in the tone of every letter received at this office is its personal touch. They are not simply matter-of-fact, brief and curt acknowledgments of favors, but they contain a spirit of friendship and good-fellowship that means more than just a business relationship between a music journal and a subscriber or advertiser. It seems to afford our friends pleasure to assist the paper, and even though such assistance may be modest, the spirit in which it is tendered makes it very precious.)

Fresno, March 20, 1925.

Dear Mr. Metzger:

I enjoy reading your valuable paper so much that I feel I should like to tell you so. Ever since my return from New York I have been the musical editor of the Fresno Bee, and I surely enjoy everything you write. * * * I like your attitude toward the resident musician, and the way you always stand up for more and better music in California. When Claire Dux was here, singing before the Fresno Musical Club, I wrote the critique on her concert and, as I was completely carried away with her work, I perhaps laid it on a bit thick in my critique.

I was awfully proud when I read your story, for you said something like this: "In all my years of concert going, etc." and then you went on to speak of her splendid artistry. I took the story in to the city editor, and ever since I felt that my prestige had been raised, for we both agreed on her wonderful ability to sing Mozart.

This letter is simply written to say that I think your paper is a great help to the musicians of California, and some time when I come up to San Francisco, I am going to give myself the pleasure of coming into the office for a little chat. Wishing you continued success, I am,

Very sincerely,

MINNIE MARSHALL.

Musical Editor, Fresno Bee.

(Editorial Note—Nothing is more gratifying in this work than the approval of one's

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colleagues of the press. And nothing is more satisfactory to us than the fact that we find our colleagues agreeing with us in our opinion. Our principal aim in expressing our opinion of musical events is to see how much we agree with the majority of intelligent listeners. In our reviews we intend to tell those who were not at the concert what the majority of those who were present thought of it. It is therefore pleasing to note that our purpose in this respect finds response among other writers.)

Philadelphia, Pa., March 16, 1925.

My Dear Mr. Metzger:

Realizing to the fullest extent your deep interest in the musical activities of those from the Pacific Coast, and specially from San Francisco, I am sending you some news relating to my daughter. (This item was published in our April 1st issue regarding Kathryn Julye.) * * * I will appreciate your putting this bit of information in your most excellent paper. I know her many friends will be glad to hear of her progress and good fortune. Hoping you and your paper are meeting increasing appreciation of your efforts in behalf of musical San Francisco, I am

Yours very sincerely,

M. M. I. MYERS.

(Editorial Note: This letter demonstrates how San Francisco people away from home remember the Pacific Coast Musical Review as a medium to keep their friends informed of their progress. Among the most cherished of our efforts in behalf of students and professionals is the desire to keep informed about them when away from home. Thus a constant bond is maintained between their home State and their temporary place of residence.)

Berkeley, Calif., March 7, 1925

Editor Pacific Coast Musical Review.

Dear Sir:

We have been reading your paper for several years, enjoy it very much, have shown it to many of my pupils, but they felt they could not afford \$3 a year for it. Since it has been reduced to \$1 per year I am enclosing check for same to be sent as birthday gift to one of my little girl pupils.

Sincerely yours,

MRS. M. G. KEEFER.

(Editorial Note: The reduction in price for the subscription to the Musical Review was specially intended for students like the one Mrs. Keefer mentions. We wish specially young pupils to read the paper and that is the reason we pay so much attention to pupils' recitals. We wish the young students to obtain a correct perspective of musical activities and an appreciation of the splendid work our California teachers are doing.)

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

YEATMAN GRIFFITH MESSAGE

Distinguished American Vocal Pedagogue of International Fame Explains Purpose of Master Classes and Gives Wholesome Advice to American Music Students

By ALFRED METZGER

Among the most imposing, most dignified and most convincing American pedagogues, Yeatman Griffith, the noted expert of vocal art occupies a leading position and this reputation is strengthened when one meets this eminent musical personage, for his convictions are uttered with a positiveness and an uncompromising honesty that testifies to their truths and their frankness.

"The Master Class idea," said Yeatman Griffith, "should always be introduced with that lofty adherence to ideals and that respect toward the resident instructors, which should be the fundamental principle upon which it is built. A Master Class first and foremost should be a class of teachers and singers taught by a master who has proved himself such beyond the shadow of a doubt. The Students' Class is supplied by the teachers attending the Master Classes and the co-operation and unity is immediately established.

"My first trip to the Pacific Coast was the result of persistent and prolonged urging on the part of L. E. Behymer, impresario of Los Angeles, supported by a number of California teachers and singers. My Portland Master Classes were inaugurated at the request of teachers from the Northwest, through Otto Wedemeyer. The success of my Master Classes in Los Angeles and Portland was such that I was petitioned by all members enrolled to return each summer, this being my third consecutive season.

"This, my first summer season in San Francisco, was established through the urging of Miss Ida Scott and a number of San Francisco teachers. The Pacific Coast is especially rich in vocal material, therefore my summer visits are always a great joy to me. All the Master Classes are gratifyingly large and this summer teachers and singers have come from many States, including California, New York, New Jersey, Connecticut, Arizona, Texas, Utah, Oregon, Washington, Missouri, Colorado, Kansas, Oklahoma, Minnesota, and even some of the provinces of Canada, besides many teachers, singers and students in each respective city.

"I am here to present the facts relative to the building up of the voice and the art of singing—not only by word of mouth but by actual demonstrations. Theorizing plays no part in my teaching; unless a student has a correct knowledge of singing, his chances for genuine artistic success are very small. Whether or not a student is able to learn much or little within a period of four weeks, does not depend solely upon his ability of perception, his advance in study and his intelligence, but more so upon the Master, who can prove to him a definite principle of singing, that the control of breath and the singing instrument cannot be obtained simply by the hearing of the ear alone, but by the sensation of singing "senza" muscular interference as well.

"Summing up the performance of a singer, we must concede that singing is a normal effort. It is not effortless, neither is it the physical struggle we oftentimes witness. The value of such instruction cannot be measured in dollars and cents. The proof of simple facts many times means the difference between success and failure."

The best manner in which to judge the capability of a teacher is by the results he achieves. Yeatman Griffith has scores to his credit. Florence Macbeth, prima donna coloratura soprano of the Chicago Grand Opera Company (this being her eleventh season with that organization), made her

debut to the musical world from the London studios of this master and continues to study and coach with him whenever she is in New York.

Ralph Errolle, leading lyric tenor of the Metropolitan Opera Company, New York, made his debut with that organization this year, after two seasons of work with Yeatman Griffith, and has been re-engaged for several seasons. Marguerite D'Alvarez, Peruvian prima donna contralto; Ulysses Lapas, Greek dramatic tenor; Lenora Sparkes, English lyric prima donna soprano; Elsa Stralia, Australia's prima donna dramatic soprano, all seek the advice and pay great tribute to this master. Esther Dale, American recitalist and oratorio singer, who so recently appeared in Portland before the National Federation of Music Clubs, is also a Yeatman Griffith artist.

Wade Hinshaw engaged his prima donnas, Miss Hazel Huntington, coloratura, and Miss Lillian Palmer, lyric coloratura, for his Mozart Opera Company in The Impresario and Così van Tutte direct from the Yeatman Griffith New York studios. Many other American artists have made their debuts from this studio. Among them, Mildred Bryars, contralto festival and concert artist; Ora Hyde, lyric soprano, opera, orchestra and recital artist, Marguerite Cobbey, prima donna coloratura soprano; Joseph Pavloff, baritone recital artist; Bernice Schalker, prima donna contralto, with the San Carlo Grand Opera Company; Dolores Royola, lyric soprano, recital and concert artist in Germany; Florence Balmano, contralto, recital and concert artist.

In the light opera field, Edith Day, prima donna, of Irene fame, made her debut from these studios; Nellie and Sara Kouns, the "mirrored voiced" sopranos, are to be found in these studios whenever in New York, etc., etc. Space does not permit to enumerate them all in a brief interview.

After a long and instructive chat with Mr. Griffith, we told him of our experience in defining the test to be applied to one who has the reputation of being a good teacher, and Mr. Griffith pointed out to us a certain part of his circular in which he defines the requirements of a competent vocal teacher as follows:

"A teacher is one who removes all obstacles between the student and the subject.

"This is as possible with the building up of the voice as in any other subject. In his teaching and in all his articles written on this subject, Yeatman Griffith clearly points out that causation, not effect, should be the fundamental basis of teaching. The confusion associated with the developing of the voice, when we approach the subject from the standpoint of what is termed 'tone placing' has caused and is causing material for endless investigations, discussions, disagreements and failures.

"If one thoroughly understands causation they are then in possession of the facts relative to the production of tone and can build the voice from vocal infancy to its highest stage of perfection. Furthermore, this principle will correct every vocal fault when applied."

Mrs. Charles Stuart Ayres is now the new president of the Pacific Musical Society and will have a chance to employ her unquestionable executive ability in a very practical manner. No doubt the society will benefit from her energetic enthusiasm in behalf of music. Mrs. Ayres will be assisted by efficient officers and an able board of directors, consisting of the following: Mrs. Henry A. Jacob, first vice-president; Henrik Gjerdrum, second vice-president; Violet Oatman, recording secretary; Edith Caubau, corresponding secretary; Harriet Fish, treasurer. Directors: Mrs. Frederick Crowe, Mrs. Charles L. Barrett, Mrs. Rae T. Smith, Mrs. Herman Muller, Mrs. Ludwig Rosenstein and Mrs. Isabelle Arndt. Mrs. Crowe retires after another excellent administration.

CALIFORNIA MASTER TEACHERS

So far we have discussed the qualifications of Frank Carroll Giffen, vocal teacher, and Sigmund Beel, violin instructor, as being thoroughly well equipped to be regarded as sufficiently experienced and accomplished to be included in the department of this publication headed "Master Teachers for Master Students." Today we can add to these Elizabeth Simpson of Berkeley, whose reputation as piano pedagogue is indeed an enviable one. The best way by which to judge the proficiency of an instructor is to discover what his aims are and what he or she proposes to accomplish in training young students.

Miss Simpson, qualifies specially as master teacher or as instructor of master classes by setting herself the goal of conducting advanced coaching classes with special attention to the teaching of the principles of interpretation, rubato, the development of rhythm and memory and training for poise in public playing. Studio concerts are given every month in order to develop poise and memory, and opportunities are given for public appearances as soon as the pupil is ready, but never before. Miss Simpson believes that rhythm, rubato and interpretation can be taught as well as technic, and she also believes that what is called poetic insight and temperament can be developed. "I believe that there is what may be called a technic of interpretation, and that it is an enormous mistake not to systematically train pupils along these lines."

Regarding teaching of teachers, Miss Simpson tells us that she has a Normal Course that has been given to scores of the finest young teachers in California. It covers ear training, solfège, children's harmony, elementary musical form, history, memorizing and foundational technic and repertoire. Furthermore, Miss Simpson includes in her courses or classes the development of piano technic, with especial attention to solfège and ear training. Now here are concrete facts as to what Miss Simpson regards necessary to thoroughly equip students for either an artistic or pedagogical career. We feel that her arguments are sound and her requirements essential and fruitful of satisfactory results.

ZECH ORCHESTRA CONCERT

The Zech Orchestra, William F. Zech, director, gave one of its excellent concerts at Scottish Rite Auditorium on Wednesday evening, May 27th, before a packed house. The enthusiasm was real and prolonged throughout the evening and Mr. Zech and his orchestra received genuine and well merited ovations. The orchestra has progressed remarkably and has assumed many professional features. Indeed in some respects it surpasses professional organizations by reason of the love for the art that prevails throughout the interpretations of the program numbers.

Henry Hadley's overture Herod was given a virile and attractive interpretation. The Massenet Suite Les Erynnés was superbly played with adequate emphasis of poetic melodies and a grace of phrasing and accentuation of rhythm that delighted the audience. Wagner's Dreams and Prize Song also deserved commendation for a fine, emotionally impressive reading. Langley's two Scotch Dances were interpreted with an exhilaration that emphasized their effervescent characteristics. And finally an effectively rendered and brilliantly executed interpretation of Rossini's William Tell overture concluded a most interesting and skillfully presented program. Mr. Zech certainly has every cause to feel proud of his work.

Among the specially fine features on the program was Musette, a trio for oboe, clarinet and bassoon, very ingeniously and intelligently interpreted by M. Remington, Edw. L. Terry and E. B. La Haye. It was a concert of which no one participating in it had reason to feel ashamed.

ALFRED METZGER

JUNE 15, 1925

EDUCATIONAL PHILANTHROPY

Distinguished Director of the Master School of Musical Arts of California Tells of Great Opportunity Offered to Gifted Students Who Do Not Possess the Means to Obtain the Attention of Masters

By ALFRED METZGER

The musical profession of America is so imbued with the commercial spirit that has taken hold of this country that a certain pessimism and skepticism regarding the attitude of certain members of the profession toward students and the musical public frequently prevents recognition of truly generous deeds among leading artists, teachers and music patrons. Frequently a writer who has something pleasant to say about a teacher or artist is accused of ulterior financial motives. At times a critic who writes an unfavorable report is reported to have done so because such artist failed to advertise in the paper for which he writes.

Upon the same principle an artist who receives a complimentary review of his concert is accused of paying for the same. A teacher who criticizes another's student, no matter how honest he may be, is accused of doing so because such pupil does not study with him. On the other hand, a teacher who may have some fine things to say about a student is immediately distrusted because he either wants the student for himself or already is teaching him. It seems, no matter what you like to do for the benefit of the profession, someone impugns your motives on the ground that you must have some material interest at heart when you praise or condemn someone who appears in public.

And so, naturally, Lazar S. Samoiloff and those in charge of the Master School of Musical Arts of California became a source of general discussion among members of the musical profession. But while most people, who thought themselves injured through the efforts of this institution to attract large numbers of pupils, found plenty of criticism, they utterly failed to acknowledge some of the truly splendid features introduced by Mr. Samoiloff and the members of the faculty. And so we visited Mr. Samoiloff and had a chat with him, and we wanted to know what the school really did for students who had talent, but who had not the means to take advantage of the presence of the various masters engaged for the school.

"It is really amusing," said Mr. Samoiloff, "how bitterly we are assailed for the remuneration we ask students who wish to study with distinguished master pedagogues, with whom they would study anyhow, if they were able to do so, whether we came to San Francisco or not. Our coming to California and bringing these masters way out here from New York is in itself a saving to students who would otherwise spend traveling and living expenses to study with these same masters in New York at the same prices they pay in San Francisco for lessons.

"We are not making these prices. They are based upon charges by these masters elsewhere. San Francisco and Los Angeles does not pay more for these teachers than New York or other Eastern centers pay for them. On the other hand, the pupil is saved all the extra expenses which a visit and stay in the East naturally entails. Now this bringing such masters to San Francisco is made possible through the generosity of some people who are giving money to the institution. This money is exclusively devoted to the payment of the scholarships which are distributed free among students with the necessary talent and adaptability. Now, while someone talks about how much our tuition fees are, why does not someone compliment us for giving scholarships to deserving and well trained students?"

"Quite a number of scholarships were distributed this year. Most of the pupils winning these scholarships were trained and prepared by resident teachers. In presenting

Musical Review

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announce to member teachers of California the appointment of Mrs. Mary McClure O'Hara as normal class instructor, including rhythm orchestra demonstration. This service is absolutely free to members of the society. All material and instruments are furnished free for demonstration purposes. Engagements for the demonstrations will be cared for in the order received. This service is open to teachers of California. Address

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these prizes we have actually recognized that San Francisco has instructors who can prepare pupils so that they are admitted without charge to the classes of Josef Lhevinne, Julia Claussen, Cesar Thomson and others, including myself. The instructors whose pupils win these prizes do not fail to mention these facts with pride and are not offended because their pupils have been found proficient enough to win these scholarships. Personally I think we are doing a splendid thing when we give accomplished students a chance to study with masters and discover for themselves whether or not there is a chance for their eventually gaining successes in a brilliant career.

"We are not trying to take pupils away from any teacher. We are simply announcing that we are bringing these instructors here for the summer. Many a teacher from the East is settling in California and employing the same means we do to make students acquainted with the fact of his arrival. We do not know anything about the teachers whose pupils voluntarily come to us to study. We prefer to accept well-taught students, like any other teacher does. But we also accept pupils who are not well taught. We must tell them the truth. If they are actually prepared unsatisfactorily, there is no reason why we should not tell them so. Surely if a resident teacher hears one of our students and he feels the same is not up to the standard that is expected of him, such teacher will not hesitate to criticize the student and us. But if WE do this it is supposed to be 'unethical.' If another teacher does it, it is supposed to be perfectly 'ethical.' The fact of the matter is it is never unethical to tell the truth about anyone, musically or otherwise, provided it is done with the idea of helping and not destroying.

"We know quite a number of able instructors in San Francisco and no doubt will meet many more in California. We have the highest respect for the profession. There is nothing associated with the Master School of Musical Arts that can possibly injure the competent teacher. On the contrary, we can only help the competent teacher by proving that his mode of instruction conforms to the highest educational principles. We can only injure the incompetent teacher, for the pupil is able to draw comparisons and discover for himself which is the best instruction.

"Something has been said about the high prices of certain of our teachers. We do not think they are high, for the teachers are the only ones that enjoy that particular reputation, and, like everything else, artists and teachers are remunerated according to the reputation they enjoy. But we have also instructors of splendid ability and reputation who do not charge high prices and whose fees are very modest. Besides, not every student need take private hour-lessons. There are class-lessons and auditor-lessons. Some of these are surprisingly modest, as anyone can find out by inquiring.

"We believe that there is excellent material in California that needs to be brought out into the open. There are students who wish to constantly advance. We know of teachers who actually want their pupils to study with masters after they have laid the

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ARTISTS: Fernand Anseau, Antonio Cortis, Marguerite D'Alvarez, Elvira de Hidalgo, Cesare Formichi, Marcel Journet, Elinor Marlo, Claudia Muzio, Antonio Nicolich, Lodovico Oliviero, Tito Schipa, Riccardo Stracciari, Rosina Torri, Vittorio Trevisan.

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foundation. These are the teachers and pupils we want as our friends. Furthermore, we give recitals by our distinguished artists to which the public is invited, and thus enliven the otherwise musically dull summer months in California. Really there is plenty we are glad to give. It is not exclusively a question of take."

ONEGIN TO SING HERE

In the long list of world famous musical celebrities to be presented in San Francisco and other Northern California cities next season by Manager Selby C. Oppenheimer, a prominent place has been accorded the famous contralto of the Metropolitan Opera Company, Sigrid Onegin, who is scheduled to give two recitals at the Columbia Theatre early in January, 1926.

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MASTER SCHOOL ACTIVITIES

Cesar Thomson, whose name stands with two or three of the greatest violinists of our age, is now a resident of San Francisco for five weeks. He comes to San Francisco from New York for the express purpose of giving the same Master Classes here which he formerly held in Brussels and which have attracted artists from all over the world. That this opportunity for study has been appreciated is evident from the enrollment from various parts of the United States. This is the first Master Class for violinists in San Francisco by a visiting violinist of world fame. Ysaye called him "the greatest violinist of our time," and the privilege of hearing him in recital will be one of the musical treats of the season afforded all who are enrolled in any department of the Master School of Musical Arts, under whose auspices Cesar Thomson comes to San Francisco. His classes are under Alice Seckels' management and details as to his private lessons and active and auditor classes may be secured through her office, Fairmont Hotel. Cesar Thomson's classes open Monday morning, June 15th.

Sigismond Stojowski, eminent Polish pianist, arrives shortly for his classes in piano-forte on Monday, June 29th, at the Master School of Musical Arts. Stojowski has a large following of artists who worked with him last season when his Master Classes were one of the outstanding features of the season, and ten heads of piano departments of three conservatories are now enrolled for his San Francisco season of five weeks. He will be heard in a private recital by all students of the Master School.

Annie Louise David, American harpist, who needs no introduction to San Franciscans, arrives July 1st for eight weeks of teaching. This will be Miss David's third season on the Pacific Coast.

Lazar S. Samoiloff left this week for Los Angeles, where he will hold Master Classes for five weeks, returning to San Francisco again July 20th for five weeks. Julia Clausen, mezzo-soprano of the Metropolitan, is now teaching enthusiastically, five more weeks remaining for her classes. In addition to private lessons she is giving class lessons in *Plastique* as taught in Sweden, and classes in repertoire. Mme. Clausen, at the height of her own powers, is in a position to be of inestimable aid to professional singers and her popularity grows daily.

MUSIC IN BERKELEY

Berkeley, May 29, 1925

The Committee on Music and Drama announces a series of Sunday half-hour music recitals in the Greek Theatre of the University of California to begin this year on June 14th. The Orpheus Club will present the program on this occasion with Marion Hovey Brower, soprano, soloist. Miss Brower is a brilliant pupil of Lazar Samoiloff and made her concert debut in New York last winter. Visitors at the Greek Theatre this year are assured good music under conditions of quiet and orderliness. To make this possible a small entrance fee will be charged to both adults and children.

Sigismond Stojowski, pianist, and Samuel Gardner, violinist, will give a series of recitals in Wheeler Hall Auditorium, June 30th, July 7th, 14th, 21st and 28th.

Guy Maier of Maier and Pattison fame, gave a recital in Wheeler Hall Auditorium last evening. Mr. Maier played a program including compositions of Brahms, Weber, Chopin, Mendelssohn-Liszt, Faure-Maier, Saint-Saens, Lane, Godowsky and Gliere. The program was characterized by novelties. Each group contained at least one unusual number and all the encores were descriptive of some impossible and trivial incident. *La Boite a Joux* (The Romance of the Toy Box), Debussy, a ballet in three parts with story narrated by Mr. Maier, proved to be a delightful fairy tale with a musical background of interesting color and charm. Mr. Maier's playing involves extreme technical skill and a most intelligent grasp of advanced problems of workmanship. F. P. M.

ELWYN ARTIST SERIES

With subscriptions and applications for reservations pouring in daily, the Elwyn Concert Bureau announces this week that choice locations for the best seats in the Exposition Auditorium, where the subscription course will be put on during season of 1925-26, are being rapidly taken. The San Francisco concert-going public is responding to this course in a truly remarkable manner. "It is the greatest course ever offered music lovers anywhere," remarked one man as he purchased two seats. "Where did you get all those artists?" asked another, as he indicated the seats he wanted. The following is the list of artists who will appear on the Elwyn course: Edward Johnson, leading tenor of the Metropolitan; Josef Hofmann, master pianist; Margaret Matzenauer, leading contralto of the Metropolitan; Cecilia Hansen, violinist; Tamar Karsavina and her ballet, with Pierre Valdimiroff; Maria Ku-renko, soprano; Toscha Seidel, violinist; Vincente Ballester, Metropolitan baritone; Hulda Lashanska, soprano, in joint recital with Felix Salmond, and Olga Samaroff, pianist, in joint recital with London String Quartet.

A VALUABLE WORK

Musical America in their review of the Little Biographies said:

"Little Biographies is the collective title given to a series of brochures issued during the last year by the New York music publishing firm, Breitkopf & Hartel, Inc. There is no doubt that many will go for their information about a composer to this series rather than to Dr. Riemann, Grove or Dr. Baller, for the modern tendency, among younger people especially, is not to go to a source, but to gather information from just such brochures. * * * All in all, a happy thought, this idea of Little Biographies, which, if its later issues are executed in as admirable a manner as the three here reviewed, should have far-reaching distribution and very distinct success." Little Biographies have made friends for themselves in all English speaking nations.

GRAVEURE ON FUNDAMENTALS

According to Louis Graveure, the eminent baritone, whose vocal teachings are setting a new standard among singers, one of the most important necessities for the proper development of a musical career is enthusiasm for one's work, and on this subject Graveure will devote one entire morning of his series of lectures during his coming visit to San Francisco, and on other mornings during the time he is here and in the progress of his series of talks he will, as well, touch upon this vitally important topic, without which he claims no singer can become a truly great artist. Taste and discrimination not alone in the selection of one's repertoire, but in the manner of its presentation, are other outstanding items which Graveure loudly advocates and preaches. The master feels that there should be a conservation of the basic principles of singing presented to the student and in a recent interview given in Los Angeles, where he is now presiding over a record-breaking number of students, Graveure stated the following:

"Much time is wasted by teachers of voice in centering the attention on exaggerations of style or on the overdevelopment of one idea—so much so that it becomes a fault. When the student goes on to another teacher he is told that the former method is all wrong, and again a single idea is over-emphasized to the detriment of the whole. My aim is to teach the singer where and when to use every idea of voice production he has, and to develop new ones independent of any teacher.

"There are certain fundamental truths about singing which are as indisputable and as simple as mathematics. Once a student knows them, he has only to apply them, and return to a teacher for a nicer discrimination in balance or application, but never should a student be forced to go back again and again for fundamentals. Any seeming success in singing without these is a false success and will fall down just as surely as a building will fall unless the foundation is in."

Graveure will reach San Francisco on Monday, July 27th, remaining here for a five weeks' period. A Master Class is now being assembled for him by his manager, Selby C. Oppenheimer, at his office, 68 Post street. Auditor pupils are also being enrolled to attend sessions of the Graveure Master Class, which are held from 9:00 o'clock to 1:00 o'clock Monday, Tuesday, Thursday and Friday mornings, during the master's visit. Lectures on important vocal topics are given from 9:00 o'clock until 10:00 o'clock each class day. In addition to his class interpretations, Graveure is accepting students for private instruction.

"Auditor" entrance, as well as admission to lectures, is available for the entire course or for single days.

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OPPENHEIMER ATTRACTIONS

Two of the greatest stars in present-day musical firmament will inaugurate the coming Selby C. Oppenheimer series of recitals by the world's most noted celebrities. One is an outstanding figure in the list of the newer generation of singers, none other than the remarkable soprano, Elizabeth Rethberg, principal singer of the Metropolitan Opera Company, and the next the ever welcome Ernestine Schumann-Heink, for nearly half a century the outstanding musical figure in the entire world.

Rethberg, whose success as recitalist has but recently set musical New York on its ears, will appear in two recitals at the Columbia Theatre on Sunday afternoons, October 11th and 18th, and Schumann-Heink comes to the same playhouse for a single appearance on October 25th next. These two famous singers will inaugurate a season that promises to be record-breaking in point of noted names and sterling musical events, for in immediate and consecutive order will come such luminaries as Efreim Zimbalist, violinist; Anna Case, soprano; Emilio de Gogorza, baritone; Elena Gerhardt, contralto; Josef Lhevinne, pianist; Arthur Middleton, baritone, and Paul Althouse, tenor, in a joint recital; Sigrid Onegin, contralto; Mischa Levitzki, pianist; Feodor Chaliapin, basso; Isa Kremer, international balladist; Toti Dal Monte, coloratura soprano; Beniamino Gigli, tenor; Harold Bauer, pianist; Claire Dux, soprano; Mischa Elman, violinist, and Richard Crooks, tenor. Notable special attractions to be presented during the year by Oppenheimer will include Sousa and his band, Pavlowa and her Ballet Russe, and George Barrere, the famous flutist, and his extraordinary "Little Symphony."

D'Alessio String Quartet Association recently concluded an excellent series of chamber music concerts at Sequoia Hall, 1725 Washington street, which attracted the interest of quite a number of music lovers. The programs contained standard classical compositions and the musicians constituting this organization received the heartiest approval of their audiences. The Pacific Coast Musical Review understands that this association will give another series of concerts in the future when we shall be pleased to give them more detailed attention than we have been able to do in the past.



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MUSICAL GOSSIP

Marie Sloss, pianist, formerly of San Francisco, has been teaching at Carlton College, Northfield, Minn., this season. She has just completed a spring tour with Mary Pasmore and Vera Poppe and at the close of the college year will go to London to coach with Tobias Matthay. Next season she is to tour as soloist under the management of Harry Culbertson and will also tour with the Pasmore Trio.

Mary Pasmore has returned from a four-weeks' tour of the Middle-Western States. With her associates, Marie Sloss, pianist, and Vera Poppe, 'cellist, she gave ensemble concerts at Drake University, Des Moines, Iowa; Gustavus Adolphus College, Minnesota; Monmouth College, Ill.; Simpson College, Iowa, and for several clubs in North Dakota and Minnesota. The trio was most enthusiastically received everywhere and return engagements have been requested in almost every instance. Miss Pasmore joined her sister, Suzanne, in Kansas and they returned to California together.

Suzanne Pasmore was associate professor of piano at Kansas State Agricultural College this season. The original Pasmore Trio—Mary, Suzanne and Dorothy—has been engaged to play at the summer session of the University of California. They will give a trio concert in the Greek Theatre and Mary Pasmore will play the Kreutzer Sonata and do some quartet work for the demonstration classes.

The Elwyn Concert Bureau has just published a neatly printed prospectus announcing its season 1925-1926 and the San Francisco office is to be complimented for the able manner in which it is introducing an exceptionally attractive course of ten big events at the Exposition Auditorium next season. The Pacific Coast Musical Review has always maintained that Pacific Coast managers are making a mistake to discontinue their advertising during the summer months, in this manner permitting the public to forget all about the ensuing season. By adopting progressive methods and bringing distinguished artists to San Francisco at prices within the reach of everybody, the Elwyn Concert Bureau will demonstrate the wisdom of its action, for it is our conviction that the course will prove a brilliant success.

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ROSENBLATT AT WARFIELD

The celebrated cantor-tenor, Josef Rosenblatt, heard here in concert several seasons ago, is with us again at the Warfield as a special attraction and proving to be one of the biggest drawing cards yet booked at that popular place of amusement.

An unusual platonic marriage furnishes the chief dramatic situation in His Supreme Moment, the film feature of this bill, and which has Blanche Sweet and Ronald Colman as its stars. This is a George Fitzmaurice production from the First National studios and tells a strange story intermingling the ultra-fashionable New York social life with rough and rugged existence in South America.

Ronald Colman plays the part of a young mining engineer, and, with Blanche Sweet in the role of his sweetheart, journeys to the Southern land, where they masquerade as brother and sister for a year in order to find out if their love is to be the lasting kind. Hardships and thrilling adventures, made worse by the interference of an actress who also wants this man, provide thrilling dramatic suspense and love interest.

Belle Bennett, Jane Winton, Cyril Chadwick, Ned Sparks and others have the supporting roles. Other features of the bill are short comic and topical films, and the Lipschultz concert given just ahead of the Rosenblatt appearance.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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Gladys Boys, an unusually proficient and accomplished pianist and accompanist, assisted Viola Myrick Cottrell in her concert at the St. Francis Hotel last month. Through some unintentional accident, mention of her splendid artistry was omitted in the review of that event, and we hasten now to say that her pianistic interpretations proved her one of the most competent and musicianly accompanists we have heard in this city.

Doris Olson, composer, pianist and ensemble player, proved to be one of the specially important features at the Pacific Musical Society's California composers' program last month. She played the piano part of William J. McCoy's Sonata, with brilliant musicianship, revealing herself as a pianist who shows both intelligence and artistry. Her fluent, sure and colorful interpretation of this splendid work of her teacher's made a lasting impression upon her hearers. However, her pianistry was not the only accomplishment that elicited the admiration of her audience. She was equally applauded for her thoroughness and discrimination displayed in her composition—a trio for violin, cello and piano. Miss Olson, a student of Mills College, where she studied with W. J. McCoy, certainly is justified to look into the future with anticipations of a successful career.

Wm. J. McCoy's craftsmanlike violin and piano sonata, referred to on another page of this issue, in connection with the season's final concert of the Pacific Musical Society, has received the hearty commendations of prominent leaders of American musical thought. It may interest our readers that in the Musical Courier of New York, in its issue of April 16th of this year, the following review appeared regarding this sonata: "A fine brilliant and difficult work by one of the leading Americans. McCoy knows what he is doing, has technique to do it with, and ideas back of the technic. The result is really something for America to be proud of. The idiom is modern within limits, harmonically individual, and contrapuntally masterly. The writing for both instruments is so excellent and effective that it should interest concert violinists and pianists. Bravo, Brother McCoy!"

Ray C. B. Brown, musical editor of the San Francisco Chronicle, went to Portland in various capacities. First of all, he had been appointed one of the national judges on the final contest of American artists who had won competitions in the various States; secondly, he went as a delegate for the Musicians' Club of San Francisco, and, finally, he also went in his capacity as critic and reviewer. Mr. Brown no doubt made as many friends at the national convention as he always does whenever he is "among those present."

Dr. H. J. Stewart, municipal organist of San Diego, was the center of a very delightful tribute on the occasion of his birthday on Friday afternoon, May 22d. A large audience attended the program at the organ pavilion to do him homage. The stage was decorated with flowers sent by friends and admirers and there also was displayed the official flag of the City of New York, which was presented to the organist in 1921. The

program was given by request and consisted entirely of compositions by the distinguished organist and composer.

Abbie Norton Jamison, the indefatigable and enthusiastic apostle of musical progress in California, was one of the most popular attendants at the brief convention of the California Federation of Music Clubs, given under the presidency of Mrs. Lillian Birmingham at the Palace Hotel early this month. Her song, *California Is Calling to You*, was warmly received at the banquet and sung by nearly 200 people present. It



is a melodious, simple ballad containing volumes of sentiment and very much indicative of the spirit of the State whose praises it sings.

Ashley Pettis, through the firm of Carl Fischer of New York, has just published a very attractive song entitled *Marsh Hymn*. It is a very graceful and intensely romantic composition into whose brief compass a volume of sentiment and emotion is crowded. While the vocal part is exceptionally melodious and simple in thematic treatment, the accompaniment is unusually rich and luscious, backing up the poetic strains of the voice with solidity of instrumental atmosphere.

Chappel-Harms, Inc., one of the most important and most prolific music publishers in the world, recently published two songs of especially strong appeal. They are entitled *In the Garden of Tomorrow* and *One Little Dream of Love*. Both of these songs are rapidly becoming great favorites in the East and no doubt they will do so in the West as soon as singers become familiar with their unquestionable effects upon audiences. In the *Garden of Tomorrow* was composed by Jessie L. Deppen, while *One Little Dream of Love* is from the pen of Westell Gordon. They both belong to the ballad form of vocal literature, but do not contain any element of cheapness such as so-called popular music usually reveals. There is plenty of suave melody coupled with enchanting rhythm, and while the words are simple in their nature they contain that

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poetic atmosphere which enhances the melodic richness of their music.

Edouard Deru, the distinguished Belgian violinist and teacher, after having returned from Washington and New York, where he appeared in concerts, left soon afterward for a ten-weeks' stay in Denver, Colo., to conduct a master class for violinists.

Earl Towner, the well-known California composer and choral director, has reason to feel exceedingly proud with his cantata, *The Promise of Spring*, so successfully presented at the Saratoga Blossom Festival a short time ago. The poems by Clinton Scollard, Harold F. Hughes, Robert Browning and Ernest Tierney were set to music by Mr. Towner for four solo voices and chorus, with accompaniment of orchestra or piano. In these days when modernism has taken a hold of so many writers and when instrumental music seems to occupy front place, it is refreshing to find a choral work of such breezy style, such easily flowing melodies, such fine scoring for voices as well as orchestra as this cantata by Mr. Towner.

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The composer wrote this work specially for the Blossom Festival at Saratoga and here-with honored the picturesque little community as well as himself. Its themes are buoyant, effervescent and bright and no undue heavy climaxes destroy the grace of its musical progress. It is a poetic choral work poetically interpreted.

Juanita Tennyson, soprano, assisted by Edward Kuster, 'cellist, and Margo Hughes, accompanist, gave a concert in the new Scottish Rite Auditorium in San Jose on Monday evening, May 11th, scoring a decidedly brilliant success, as may be determined from the following extracts taken from a reviewing appearing in the San Jose Mercury-Herald: "A program of unusual interest and charm, artistically sung, delighted those who heard Juanita Tennyson, soprano, in her concert last evening. Her numbers were broad in their appeal, and in their execution the singer revealed a wealth of vocal resources to which were added a fine presence and gracious personality."

"Exceptional interest was lent to last evening's concert by the fact that it was the first to be given by Mrs. Tennyson since her return from New York City, where she spent several months in study with the foremost vocal teachers of the metropolis, and also by the fact that the proceeds were given to the building fund of Home of Benevolence."

The Master School of Musical Arts arranged a program for the series inaugurated by The Emporium, in which the following excellent artists participated: Louise Niswonger, coloratura soprano; Laura Staska, soprano; Eva Gruninger Atkinson, mezzo-soprano, and John G. Uppman, baritone.

Miss Dolores Gaxiola, a student of the College of Holy Names, after completing her studies in that excellent institution across the bay, has opened a piano studio in San Francisco and is now engaged in imparting her knowledge to others.

The Pacific Musical Society concluded its season 1924-1925 with two enjoyable programs during May. The first of these took place on Thursday evening, May 14th, at the Fairmont Hotel, and the program on this occasion was an exceptionally interesting one. Edna Horan, the brilliant young violinist, pupil of Sigmund Beel, interpreted two numbers. The first of these consisted of the Cesar Franck Sonata with Jean Allen at the piano, and everyone who heard this interpretation of one of the most difficult works for the violin will admit that Miss Horan and Miss Allen played this composition with a depth of inner feeling and a fluency of technique that brought out the various beauties of the work most strikingly. Later on Miss Horan, accompanied by Miss Allen, played Rondo (Mozart), Arioso (Paul Juon) and Hungarian Dance No. 8 (Brahms-Joachim) in a manner to bring out the various contrasting musical characteristics of these works, arousing the audience to spontaneous expressions of delight.

A male chorus, under the direction of Carl Anderson, sang Ave Veru (Elgar), In the Time of Roses (Reichardt) and Excelsior (Balfé) with discriminating phrasing, gratifying blending of voices and precise attacks. Irene Meussdorffer was heartily applauded for her interpretation of a group of songs, to which she was accompanied by Elise Young Mowry.

The final program of the season was given by the Pacific Musical Society at the Fairmont Hotel on Thursday evening, May 28th, in the presence of a large and enthusiastic audience. The program was devoted to California composers and prior to the musical feast, Mrs. Frederic Crowe, whose term of office expires with this season, introduced Mrs. Charles Stuart Ayres, the new president. Both ladies made excellent addresses and Mrs. Crowe has reason to feel much satisfied with her administration, for it gave the Pacific Musical Society a chance to add its share to the musical progress of San Francisco. The program was introduced with a Sonata for violin and piano in D minor by Wm. J. McCoy, interpreted by Emilio Meriz, violin, and Doris Olsen, piano.

Like all of Mr. McCoy's compositions, the sonata reveals craftsmanship of a superior order. It is technically endowed with precision and splendid scoring and is developed in a pure sonata style. Mr. Meriz and Miss Olsen gave it a vigorous and intelligent interpretation. Two scenes from Mary Carr Moore's opera Narcissa were received with unquestionable enthusiasm. The first, a baritone solo, was sung with fine expression and smoothness of voice by James Gerard, while the latter, a duet for soprano and baritone, was sung with gratifying effect both from a technical and emotional standpoint by Miss Constance Reese and James Gerard. Miss Reese was in excellent voice and sang with intelligence and musicianship, but the score was in spots a little too high for her. Mrs. Moore presided at the piano and everyone was pleased with the music, which is ingeniously compiled and which will be even more effective when played with orchestra and the proper environment.

Marion de Guerre Steward played three preludes by Paul Martin, which, although at times somewhat reminiscent of Rachmaninoff and Chopin, nevertheless are written in a very musicianly fashion and are noteworthy for their vitality and robustness. They are also endowed with a certain melodious grace and color. Mrs. Steward gave them a most effective and intelligent reading. Doris Olsen, a pupil of Wm. J. McCoy, was represented as a composer by her Elegie from Trio in G major for vio-

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lin, cello and piano, which contains several interesting and ingenious ideas and has been scored with much skill and musicianship. It is a very impressive work and whets one's appetite to hear the entire trio. It was interpreted by Orley See, violinist; Wenceslas Villalando, cellist, and Miss Olsen, pianist. It could have stood a few more rehearsals, notwithstanding the proficiency of the musicians who interpreted it. The concluding number of the program consisted of a group of songs by Uda Waldrop and interpreted by Marguerite Raas Waldrop. Mrs. Waldrop is always at her best when singing in public. She sings with a taste and style that represents refinement and thoroughness in vocal expression. Mrs. Waldrop is beyond doubt one of our most efficient vocal soloists. The compositions by Mr. Waldrop, all of which were characterized by melodious richness and fine poetic color, consisted of: Stay at Home My Heart, L'Heure Exquise, Dream Chimes, and In the Land of Sunshine (California). Mr. Waldrop accompanied the singer with that finish and precision of emotional accents that has made him so well known throughout the Coast. It was a worthy program to conclude a worthy season.

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If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

STUDIO NEWS

Elizabeth Simpson gave the last of a series of nine studio musicales on Saturday, June 6th, at her Berkeley studio. These events are informal in nature, and form a part of the regular work of the studio, being calculated to aid in the development of poise and that playing experience that is such a vital part of the training of young concert pianists. The program was played with fine technical finish, and a splendid sense of poetic and emotional value, the numbers being as follows: *Legende, Le Predication Aux Oiseaux* (Liszt), *Phalènes* (Isidor Phillip), *Le Cathedral Encloutie* (Debussy), *Ethel Long Martin*; *Etude G flat* (Chopin), *Frances Wilson Kidd*; *Ecossaises* (Beethoven), *Nocturne* (Chopin), *Humoresque* (Rachmaninoff), *Grace Jorges*; *Sonata* (Mozart), *Helen Le Conte*; *Impromptu E flat* (Schubert), *Mary Robin Steiner*; *Prelude* (Chopin), *Country Gardens* (Grainger), *Lynne Merrill*; *Berceuse* (Palmgren), *Kathleen Dawson*; *Chant de l'aube* (Ducasse), *Prelude* (Debussy), *Allegro* (Milhaud), *Melody* (Moszkowsky), *Scherzo* (Chopin), *Madame Regis Michaud*.

Madame Regis Michaud, a member of Miss Elizabeth Simpson's coaching class, gave an exceptionally fine program in Miss Simpson's Berkeley studio on May 6th before a large number of invited guests. Madame Michaud is a rarely gifted pianist who has studied under Miss Simpson's guidance for several years, during which time she has been heard in many successful concert appearances in San Francisco and Berkeley. She is leaving late in June for an extended trip abroad and this was her farewell appearance prior to her departure. She played with great brilliance and charm the following program: *Fantasie D minor* (Mozart), *Aria* (Cesar Franck), *Fille aux cheveux de lin* (Debussy), *Allegro from Suite III* (Darius Milhaud), *Chant de l'aube* (Roger Ducasse), *Mazurka A minor*, *Etude A flat*, *Ecossaises*, *Prelude F major*, *Scherzo C sharp minor* (Chopin), *Impromptu* (Arensky), *Melodie Italienne* (Moszkowsky), *Etude en forme d'un Valse* (Saint-Saens).

Rose Florence, an exceptionally proficient and intelligent vocal instructor, presented a number of her students at the Fairmont Hotel on Friday evening, May 15th. A large audience that crowded every available space in that spacious auditorium followed with deep interest and much pleasure the progress of the program. Everyone of the participants exhibited poise, ease of deportment, an unusually fine vocal organ, and discrimination in phrasing. Everyone had been trained in accordance with technical and musically principles. It was a sincere delight to hear such gratifying vocal interpretations and the entire audience revealed its genuine enjoyment by long and spontaneous outbursts of applause. We would like to speak of each participant in a detailed manner, but unfortunately space does not permit us to do so. Suffice it to say that we congratulate the singers as well as their teacher for the delightful results of this event. The complete program was as follows: Part I—*Air of Ceres* (Proserpine) (Paesicello), Mrs. Arthur Ford; *Voi Che Sapete* (The Marriage of Figaro) (Mozart), Spirate Pur Spirate (Donaudy), Elsa Cellarius Woolams; *O Isis and Osiris* (The Magic Flute) (Mozart), Stanford E. Moses, Jr.; *Pace Mio Dio* (La Forza del Destino) (Verdi), Reva Thomas Ker; *Morgen* (Strauss), *Ich Grolle Night* (Schumann), Martha Jalava; *Vaghiissima Sembianza* (Donaudy), *O Mio Bambino Caro* (Gianni Schicchi) (Puccini), Marjory Mock; *Prologue* (Il Pagliacci) (Leoncavallo), Ira D. Morgan; *trio: On Wings of Song* (Mendelssohn), Serena B. Preusser, Cecilia Schoenstein, Marion Finger; *Mnuct de Martini* (arr. by Weckerlin), Romy Piazzoni; *duett: Imponete* (Traviata) (Verdi), Reva

Thomas Ker, Ira D. Morgan. Part II—*The Steppe* (Rachmaninoff), Martha Jalava; *A Birthday* (Woodman), Marjory Mock; *By the Waters of Minnetonka* (Lieurance), Elsa Cellarius Woolams; *The Armorer's Song* (Robin Hood) (De Koven), Stanford E. Moses, Jr.; *Thistledown* (Beecher), The Answer (Terry), Reva Thomas Ker; *Mandalay* (Oley Speaks), Ira D. Morgan; *Song of the Open* (La Forge), Mrs. Arthur Ford; *Silent Night* (Gruber), The Year's at the Spring (Beach), Choral Ensemble; Helen McClory and Elizabeth Alexander at the piano.

Mrs. Noah Brandt introduced her junior class of piano students in a recital at Sorosis Club Hall on Saturday afternoon, May 16th, in the presence of an enthusiastic audience that crowded the hall to the doors. Throughout the concert there was unusual enthusiasm and everyone of the young students exhibited such fine technic, such intelligent comprehension of correct phrasing, such natural adaptability and such thorough training that it would be almost impossible to choose one from the other as to their special predominance over others. Mrs. Brandt is such a thorough master of pianistic art that she is able to impart her knowledge even to such young students as appeared on this occasion. It is rarely indeed that such unanimous enthusiasm is exhibited as was done on this occasion and Mrs. Brandt, as well as everyone of the young pianists, are entitled to credit for the splendid exhibitions admired in the following program: (a) *Bolero* (Ravina), (b) *Spinning Song* (Mendelssohn), Miss Josephine Wein; *Arabesque, No. 2* (Debussy), Miss Frederica Levin; (a) *Butterfly* (Grieg), (b) *Spinnerin* (Satter), Miss Martha Meyers; *Impromptu, B flat*, with variations (Schubert), Miss Marcia Frederick; *Nightingale* (Liszt), Miss Evelyn Merrell; *Arabesque, No. 7 in A* (Debussy), Miss

Josephine Wein; (a) *Valse, C sharp minor* (Chopin), (b) *Polonaise, C sharp minor* (Chopin), Miss Frederica Levin; (a) *Murmuring Zephyrs* (Jensen-Niemann), (b) *Two Skylarks* (Leschetizky), Miss Catherine Conlisk; (a) *Flatterer* (Chaminade), (b) *Rustle of Spring* (Sinding), Miss Madeline Renn; (a) *Kammenoi Ostrow* (Rubinstein), (b) *Esquidilla* (Albeniz), Miss Pauline O'Connor; (a) *Liebestraume* (Liszt), (b) *Scherzo, B flat minor* (Chopin), Miss Marie Vezina.

Marian Patricia Cavanaugh, the talented thirteen-year-old pupil of Joseph George Jacobson, had the privilege of playing for Guy Maier, the distinguished concert pianist, who expressed himself in flattering terms about her ability. The following letter was received by Mr. Jacobson from the mother of the child after Mr. Maier had heard her: "My Dear Mr. Jacobson: Marian played for Guy Maier today, and he complimented her highly, saying she was truly marvelous and exceptionally talented. He wishes me to tell you that she has been well instructed and will meet with great success before the public, if she remains with you and continues in the same intelligent manner. Very sincerely, Mrs. Cavanaugh."

Miss Ruth Viola Davis, the well-known pianist and teacher, gave a recital on Saturday evening, May 16th, in Sorosis Club Hall. The program, which Miss Davis arranged for the occasion, ranked from the simplest to the most difficult classic literature of the piano and served to exhibit the exact stages of the different pupils. Following is the program: *Marching* (Blake), Marian Martin; *The Cello* (Blake), Jane Gunn; *The Cuckoo* (Fredericksen), June Spelt; *Ding Dong Bell* (Spaulding), Janet Nelson; *Allegro* (Mozart), *Dancing Couples* (Spaulding), Roberta Porter; *Waltz* (Henlein), Fairy Tale (Dutton), *Celest Bercut*; *March of*

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Easton Kent; To the Spring (Torjussen), Marion Martenstein; Two Pianos—March of the Dwarfs (Grieg), Helen Cullen and Marjorie Moss; Prelude No. 7 (Chopin), Allegretto (Haydn), Lenore Woolams; Warrior's Song (Heller), Robert Devlin; Etude (Wollenhaupt), Dorothy Hubbard; Crescendo (Lasson), Muriel Taggart; Capriccio (Heller), Impromptu (Reinhold), Gertrude Wallstedt; Au Couvent (Borodin), Valse Brillante (Mana Zucca), Helen Cullen; Tarantelle (Heller), Rustle of Spring (Sinding), Virginia Hays Weaver; Tarantelle (Karganoff), Regina Agee; Alt Wien (Godowsky), Polonaise (Chopin), Vivian Shaw; Romanza (Mozart), Lucia di Lammermoor (left hand), (Leschetizky), Prelude G minor (Rachmaninoff), Sunway Maud Mackie; Fantasie in C (Mozart), March Grotesque (Sinding), Marie Carroll; Fantasie Impromptu (Chopin), Rondo Capriccioso (Mendelssohn), Rigoletto Paraphrase (Liszt), Marjorie Moss; Two Pianos—Valse Paraphrase (Chopin-Schutt), Marjorie Moss and Marie Carroll.

Audrey Beer Sorel presented a number of pupils in a piano recital on Sunday afternoon, May 24th, at her studio on McClure street in Oakland. The following program was successfully interpreted; Duett—Overture Tannhauser (Wagner), Wade Thomas, Jr., and Daphne Matthes; To the Rising Sun (Torjussen), Valse (Durand), Ellen Barsotti; Nocturne (Leybach), Dorraine Elgin; Good Night Song (Brown), Giants (Rogers), Stanley Maguire; Coming of Spring (Verne), Turkish Rondo (Mozart), Lucille Hagerty; Second Valse (Godard), Polinchinelle (Rachmaninoff), Eleanor Simmons; Valse La Boheme (Puccini), L'Avalanche (Heller), Tom Winters; Prelude (Rachmaninoff), To Spring (Gounod), Claire Hagerty; Evening Song (Gales), Tarantella (Karganoff), Alice Mahoney; Butterfly Valse (Lavallee), Marche Militaire (Schubert-Tausig), Elsie Radke; Spring Song (Mendelssohn), Spinning Song (Mendelssohn), The Lark (Glinka-Balakirew), Marie Cassetta; Crescendo (Lassen), Japanese Sunset (Deppen), Hungary (Kroell), Catherine Howatt; Polonaise Militaire Trois Ecossaises, Etude op. 10, No. 12 (Chopin), Wade Thomas, Jr.; La Harpe (Jungman), Rustle of Spring (Sinding), Josephine Haly; Concert Etude (Rubinstein), Rigoletto Fantasie (Liszt), Elsie Pope; Duet—Rhapsodie Hongroise (Liszt), Elsie Radke and Elsie Pope.

Evelyn Sresovich Ware presented her pupils in two piano recitals lately. Her advanced pupils appeared at Sorosis Club Hall on Thursday evening, May 28th, and acquitted themselves most creditably, showing splendid tuition and calm deportment. Indeed, it is surprising how well prepared Mrs. Ware's students always are. There seems no hitch, no nervous strains and no unnecessary effort. Both her advanced and junior students made an exceptionally fine impression and Mrs. Ware has reason to feel pleased with the result. We would like to speak individually of each participant, but owing to the length of the programs and the number of young students, we are un-

able to do so. The first of these programs was as follows: Air de Ballet, No. 1 (Chaminade), Marche Mignonne (Poldini), Catherine Musante; Arabesque (Wrangell), Pierrette (Chaminade), Ann Shuster; Golliwog's Cake-Walk (Two Pianos), (Debussy), Eunice Barg and Elizabeth Coffinberry; On the Mountains (Grieg), Allemande—Gavotte (D'Albert), Velma Cudworth; Valse Caprice (Two Pianos), (Spross), Emelie Lafon and Catherine Musante; Arabesque, No. 2 (Debussy), Rondo Capriccioso (Mendelssohn), Elizabeth Coffinberry; Invitation a la Valse (Two Pianos), (Weber), Edith Bates and Velma Cudworth; Sonata Pathetique (first movement), (Beethoven), Carnival Mignon (Schutt), Giacomina Liuzza; Vocal Solos—Je suis Titania (from Mignon), (Thomas), The Nightingale and the Rose (Rimsky-Korsakoff), The Answer (Terry), Harriette Murtion; Impromptu, B flat (Arensky), Caprice Espagnole (Moszkowski), Eunice Barg; Le Matin (Chaminade), Le Soir (Two Pianos), (Chaminade), Elizabeth Coffinberry and Giacomina Liuzza; Rustle of Spring (Sinding), Edith Bates; Scherzo (Two Pianos), (Guillmant), Velma Cudworth and Eunice Barg; Arabesque (Arnold), Troika (Tchaikowsky), Emile Lafon; Wedding March (Two Pianos), (Mendelssohn), Giacomina Liuzza and Ann Shuster.

The second recital, in which the junior and intermediate pupils participated, took place in Sorosis Club Hall on Tuesday evening, June 9th, and the program was as follows: Waltz in G major (Gurlitt), Hunting Song (Faellen), Camille Moreggia; Fall in Line (Sutherland), Jack in the Pulpit (Mokrejs), Margaret Barry; Evening Song (Gaynor), Around the May-pole—Dancing (Jenkins), Lorna Beetz; Dance of Gnats (Schytte), Elegy (Massenet), Theodosia Fontana; The Little Artists (Two Pianos), (Bilbro), George Britton and Nell Coffinberry; Minuet in G major (Beethoven), Fur Elise (Beethoven), Jeanne Devine; Singing and Swinging (Two Pianos), (Bilbro), Nell Coffinberry and Josephine Peirano; Little Rogue (Krentzlin), L'Avalanche (Heller), General Bum-Bum (Poldini), George Britton; Birds of the Forest (Two Pianos), (Bilbro), Theodosia Fontana and Jeanne Devine; Valse Lente (Dutton), Capriccio (Jungmann), Josephine Peirano; Happy Huntsman (Merkel), Raymond Mecchi; Calisthenic Drill (Lemont), John T. O'Brien; Bridal Song (Two Pianos), (Terhune), Clementine Violich and Domina Zaro; Rondo in D major (Mozart), Minuetto B minor (Schubert), Nell Coffinberry; The Fountain (Schytte), Maids of Sorrento (Warles), Clementine Violich; Poupee Valsant (Poldini), Etude A flat (Wollenhaupt), Marjorie Fontana; Violin Solo (Ch de Beriot), Concerto No. VII (first movement), (Ch de Beriot), Harold Harper; Scherzino (Moszkowski), Will o'-the-Wisp (Jensen), Virginia May; Aragonaise (Massenet), Kathleen O'Brien; Scherzo (Mendelssohn), Guitare (Moszkowski), Etude de Concert (Lavallee), Marie Becker; Farandola (Two Pianos), (Mueller), Virginia May and Marjorie Fontana; Fleurettes (Stojowski), Etude Mignonne (Schutt), Fanitula (Olson), Francis Violich; Summer Time

(Grunn), Scarf Dance (Chaminade), Domina Zaro; Harmonious Blacksmith (Handel), Norwegian Dance No. 2 (Two Pianos), (Grieg), Marie Becker and Francis Violich.

Melvin Hill, a brilliant young boy pianist and pupil of Gyula Omay, the highly esteemed and unusually successful piano pedagogue, directed the program over KFUU radio station on Sunday, May 3d. He has been very active this season, having appeared over KLX and KGO on every occasion, creating an excellent impression and receiving numerous enthusiastic commendations.

Pearl Hossack Whitcomb presented her pupils in a matinee song recital at the Fairmont Hotel on Saturday afternoon, May 16th, before a delighted audience that expressed itself in enthusiastic terms regarding the excellent impression made by Mrs. Whitcomb's students in the following well-chosen and artistically interpreted program: In the Dark, In the Dew (Coombs), Mignon (D'Hardelot), Irene Smith; Lungi dal Caro Bene (Secchi), At Parting (Rogers), Frances

Crowl; Caro Mio Ben (Giordano), Ouvre Tes Yeux-Bleus (Massenet), Estelle Loveland; Calm Night (Sung in Russian), (Kashevarova), Erlking (Schubert), Natalia Mitropolsky; Apres Un Reve (Faure), Sundown (Huntington-Woodman), Ruth Lanpher Landgrebe; Where You Walk (Handel), E Lucevan le Stelle, from Tosca (Puccini), Princesita (Padilla), Fernando Ybarra; Ombra Mai Fu (Handel), Goin' Home (Dvorak), Mary G. Mulvany; Je Suis Titania, from Mignon (Thomas), The Answer (Terry), Harriette Murton; Connais tu le Pays, from Mignon (Thomas), The Breeze (Marsh), Dorothy Clute; Si mi chiamano Mimi, from Boheme (Puccini), Lo! Here the Gentle Lark (Bishop), Muriel Virginia Bates.

Miss Helen Colburn Heath, the greatly admired soprano soloist and very efficient vocal teacher, introduced a number of her advanced students at Sorosis Club on Monday evening, June 8th. A large audience applauded heartily the efforts of everyone of the participants and we shall give a more comprehensive review of this event in our next issue.

Bruce Cameron presented several of his pupils in a studio recital on Friday evening, May 22d, in the following representative and well-interpreted program: Voi che Sapete (Mozart), Miss Margaret Pettee; Ah Mimi tu piu (La Boheme), Mr. Messina and Mr. Levison; Just a Wearyin' for You (Bond), I Love You Truly (Bond), Henry Smith; The Cry of Rachel (Salter), The Lilac Tree, Miss Byrel Carrick; Inter Nos (Mac Fayden), Panis Angelicus (Cesar Franck), Rupert E. Kempf; Song of the Volga Boatmen (Russian Folk Song), Lascia ch'io Pianga (Handel), Charles Levison; Barcarolle (Offenbach), Miss Pettee and Mrs. Davis; I Must Down to the Seas in Ships, The Old Refrain (Kreisler), Walter J. Scase; Lend Me Your Aid (Gounod), Summer (Ronald), Mrs. Clarence Davis; Bells of the Sea (Solman), At Dawning (Cadman), James Harrison; Go, Lovely Rose (Roger Quilter), Drink to Me Only with Thine Eyes (Old English), Adolf Dahmann; When the King Went Forth to War (Koenemann), Nocturne (Curran), William Waiamau; Vissi d'Arte (Tosca), Siebel's Song (Faust), Miss Margaret Pettee; Aria from La Boheme (Puccini), Dream Song (Manon), Salvatore Messina; Rose of My Heart (Lohr), Mr. Cameron and Mr. Waiamau.

Ethel Long Martin, assisted by Miss Elizabeth Simpson, gave a pupils' recital, introducing her well prepared students in the following program on Friday evening May 8th, at Wiley B. Allen Studio in Oakland: Solvejg's Song (Grieg), Viggo Bertelsen, Elmer Bertelsen; Solfeggietto (C. P. E. Bach), Ecossasies (Beethoven), Lloyd Ramsey; Prelude—C major (Bach), From Strange Lands and People (Schumann), Important Event (Schumann), Viggo Bertelsen; Invention—F major (Bach), To Spring (Grieg), Album Leaf (Gutzmacher), Elmer Bertelsen; The Brooklet (Heller), Dance Caprice (Grieg), Ghosts (Schytte), Lloyd Ramsey; To a Wild Rose (MacDowell), Poupee Valsante (Poldini), Viggo Bertelsen; Shadow Dance (MacDowell), Canzonetta (Schutt), Prelude (Rachmaninoff), Waltz D flat (Chopin), Gwendolyn Moles; Waltz—G flat (Chopin), Prelude—C minor (Chopin), Shepherds and Shepherdesses (Godard), Impromptu—A flat (Schubert), Elizabeth Martin; Dance of the Gnomes (MacDowell), From an Indian Lodge (MacDowell), Sonata—C major—Allegro (Mozart-Grieg), Elmer Bertelsen, Mrs. Martin; Waltz (Arensky), Gwendolyn Moles, Elizabeth Martin; Hungarian Fantasia (Liszt), Mrs. Martin; (orchestral accompaniment on second piano), Miss Simpson.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

Mr. and Mrs. Roscoe Warren Lucy and son, Eldon, left on Thursday, June 11th, on the Overland Limited for Cleveland, Ohio, to attend the Rotary International Convention. They will also make a tour of the Eastern cities, going from Cleveland to Buffalo and then to Boston, where Mr. Lucy received his musical education. Portland, Maine, Mr. Lucy's native city, will be the next stopping place. Returning, they will spend several weeks in New York and Long Island. Then they will visit Washington, D. C., Chicago, St. Louis, Kansas City, Denver and Colorado Springs. Mr. Lucy lived in St. Louis and Kansas City a number of years ago and there established conservatories of music.

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He comes to San Francisco at the end of a very busy season, filling several engagements booked for him in the Northwest en route, and will maintain a studio in San Francisco and Berkeley, where his students will enjoy the inspiration of his enthusiasm, his rare ability of vocal diagnosis, which, after all, is the most precious gift of the vocal instructor.

Those who remember his singing in and around the bay district before his departure for the East have much to look forward to in anticipation of his future appearances.

MUSIC AT MASTER SCHOOL

Thanks to Lazar Samoiloff and the faculty members of the Master School of Musical Arts of California, the months of May and June have not been as stagnant of musical activities as has been the case in former years. W. J. Henderson, musical editor of the New York Sun, gave a series of lectures that should have attracted every student and teacher in San Francisco, for they were illustrated by such excellent artists as Emil J. Polak, pianist; Nicolai Mednikoff, pianist; Florence Ringo, soprano; and Julia Claussen, mezzo soprano. Mr. Henderson gave a clear, historically accurate and interesting resume of the development of music from the beginning to the present day. It is astounding what he was able to crowd into the brief space of an hour. The final lecture "The Modernist Movement," was the best lecture on a musical subject we have ever listened to, and in next issue we hope to be able to go into more particulars.

Besides the lectures of Mr. Henderson, of which there were six, Josef Lhevinne gave a piano recital and played like but few great artists are able to play. Julia Claussen also gave a concert, which was thoroughly enjoyed by a large audience that expressed its enthusiasm in outbursts of applause. Mme. Claussen possesses a beautiful, rich, flexible voice and a capacity for emotional expression that can not be surpassed. Her audience was justified to bestow upon her its undivided approval. Early this month, Cesar Thomson will give a violin recital. All these events are by invitation and no one receiving such invitation should fail to make use of it. It is a rare privilege to hear these artists.

ALFRED METZGER

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PRELIMINARY ANNOUNCEMENT

THE Pacific Coast Musical Review is at last ready to make a very important announcement. The impending celebration of the Diamond Jubilee of California's admission into the American Union and the beginning of the twenty-fifth year since the foundation of the Pacific Coast Musical Review will afford us an opportunity to publish a Souvenir Edition of an extent and variety that will surpass anything of the kind we have yet undertaken. We will dedicate this Souvenir Edition—"MUSICAL CALIFORNIA"—to our resident artists and teachers. Particulars and date of publication will be announced in later editions. We shall be pleased to designate the publication day according to the wishes of those interested in musical activities as near as possible to Jubilee Week and to the beginning of the 1925-1926 music season.

MANSFELDT SCHOOL RECITAL

Members of the Mansfeldt Piano School gave a recital in the Fairmont Hotel ballroom on Wednesday evening, June 3d, that attracted such a large audience that many had to stand throughout the evening. And it must be recorded as a special compliment to Mr. and Mrs. Mansfeldt, and as a genuine recognition of the merit of the young pianists, that no one minded standing up from beginning to the end of the program. We have rarely heard piano students, between the ages of fourteen and nineteen, that gave such an excellent account of themselves as soloists.

Throughout the rendition of the program there was a uniformity of technical excellence and intelligence of phrasing. There was poise and style and never the appearance of nervousness. It was one of the very best piano recitals by young people we have witnessed in San Francisco. Miss Rita Ayres, who opened the program, immediately attracted everyone's attention through her skillful interpretation of March of the Dwarfs (Grieg) and Polichinelle (Rachmaninoff). She exhibited fluent and clean technic and power of touch as well as firmness of coloring. In contrast, Miss Claire Stringer, a young artist endowed with unusual poetic instinct and a light, yet solid touch, played Lotus Land (Scott), Romance (Sibelius) and Troika (Tschaikowsky). Her singing tone, her intelligent use of the pedal and her inherent musicianly instinct succeeded in accentuating the specially emotional characteristics of these compositions.

Mrs. Violet Perry Caldwell exhibited a temperament and vitality rarely heard among such young aspirants for musical honors. She exhibited assurance, a splendid sense of rhythm, an absolutely infallible technic in her runs and chromatic flights and exceptional taste in phrasing. She interpreted: Gavotte (Drangosch), In Remembrance (Heller), Scherzo (Heller), and Tarantelle (Karkanow), the latter being specially well interpreted. Carlton Peters proved another pleasant surprise. He revealed a solid attack that never degenerated into pounding, employed a limpid swaying rhythm, specially effective in such dance compositions as he presented, and notwithstanding an exceptional speed in execution, he never became confused and retained the clearness and accuracy of his technic. He played Valse de Concert by Moszkowski and the Chopin A flat Polonaise. He received two encores.

Miss Elizabeth Stiver distinguished herself by interpreting Moszkowski's Valse d'Armour and Liszt's Eighth Hungarian Rhapsodie with that contrast of sentiment and that purity of technic which these works demand. This young pianist certainly possesses the qualifications that tend to develop into serious artistry. Miss Margaret Smooke proved herself well worthy to be in such excellent company by her astoundingly smooth and tasteful interpretation of such difficult technical works as Torchlight Dance by Rubinstein and Leschetitzky Intermezzo en Octaves. She was always sure of herself, brought out the brilliancy of the compositions with decisive energy and at the same time gave way to musicianly phrasing amidst bewildering technical intricacies. The program concluded with two duos, in which Mrs. Hugo Mansfeldt lent masterly assistance on the second piano. Miss Stiver played the first piano in Henselt's If I Were a Bird and Miss Smooke in Liszt's Rakoczy March. It was a fine recital and Mr. and Mrs. Mansfeldt are entitled to hearty congratulations.

ALFRED METZGER

Ernest Bloch, the distinguished composer, resigned his position at the Cleveland Conservatory of Music, and in an interview to the press announced that he will be in San Francisco during January and February to continue his work at the San Francisco Conservatory of Music, so ably begun last summer. Mr. Bloch said that he had given five years to administrative work and felt he owed it to the musical world and himself to continue his creative work.



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For those long weeks when Nature turns her austere side toward us and we feel the chill of her change of mood and withdraw to the shelter of home and cluster about the fireside, there is a certain lure to enchant us and carry us far on the road to happiness and that is Music. Well has Music been called the greatest of the Arts, beginning indeed where the others leave off, for she vibrates in accord with them all and goes far beyond them all.

She bears us to the Isles of Romance and takes us by the hand into moonlit gardens and we walk with her by the blue sea and feel the fresh wind in our faces. She takes us gayly dressed to the Carnival. She recreates for us the strange sounds of the Orient. We stand by the cradle as the mother sings to her babe. We dance, we laugh, we sing and even weep with her who holds in her powerful grasp all our joys, all our emotions and plays on them as she will.

Music in its effect on man has a greater power than any other single influence and a home in which music dwells is a real home.

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Pacific Coast

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 6

SAN FRANCISCO, JULY 1, 1925

FIVE CENTS

MUSIC TEACHERS OF CALIFORNIA HOLD 15TH ANNUAL CONVENTION

Under Presidency of Frank Carroll Giffen the Music Teachers' Association of California Will Meet in Annual Convention at the St. Francis Hotel on Monday Afternoon, July 6th—J. Emmet Hayden to Extend San Francisco's Greetings—Interesting Programs, Instructive Discussions, Brilliant Banquet and Visitors of National Distinction Among Features of Great Concourse

By ALFRED METZGER

The music teacher, more than any other professional, must co-operate in order to prevent being exploited by political greed. The musical profession, unlike any other profession, cannot rely upon government protection against frauds and incompetents. And



one in San Francisco. The opera was planned for by the San Francisco season. The Boston Grand Opera Company, under the management of Mr. J. J. Smith, and again, with the addition of the most incomparable ballet dancer, Mlle. A. Pavlova and her splendor of scenery, the Henry Russell Company, and, after the passing of the Lombardi organization came the Berry and Behnmer La Scala opera companies and Fortune Gallo's excellent San Carlo Company, which has repeatedly toured the entire Pacific Coast.

The Chicago Grand Opera Company, headed by Mary Garden, Mutator, Rosa Raisa, Charles Marshall, Tito Smpa, Elena Van Gordon, Isadore Chaliapin and many other favorites have visited Los Angeles, San Francisco and Seattle many times giving us a splendid example of what great companies in great cities may give to the public annually. In Los Angeles, Alexander Bevani and L. E. Behymer fifteen years at essayed grand opera on a scale for the masses; it had been said that grand opera at a \$1 top, or rather at 25 cents, 50 cents, 75 cents and \$1 would not pay and was entirely disproven, not only did it pay for two weeks originally planned was extended to four weeks and over \$100,000 was taken at the door; all this was made of a small profit was made and the management, orchestra, chorus and soloists were only satisfactory but a repertory of visits were made all along the coast. The San Seattle Grand Opera Company several seasons was well received and successful.

In 1915 the National Book Club of America was looking for a title which would give them the opportunity to be given to the Librettists and of 200,000 copies grand opera. The same day it furnished a list of twenty-five titles. One of the titles was the opera "The Song of the Lark" which was the first of the series. Another title was "The Song of the Lark" which was the first of the series. The first of the series was "The Song of the Lark" which was the first of the series. The first of the series was "The Song of the Lark" which was the first of the series.

has aroused so much controversy and bitterness.

The editor of the Pacific Coast Musical Review can not hate anyone. Our policy has always been to be just and kind and helpful to EVERYBODY. There are so many little annoyances associated with making your living from music that it is very discouraging to be compelled to add that of personal animosity and hatred to the rest of them. Vengefulness and retaliation are poisons that sap the strength of mind and body. Kindness and tolerance add zest to life and make for happiness. Usually selfishness and personal pride are at the bottom of resentment and spite, and if the Music Teachers' Association could put itself in the place of one who prefers to do good by open and honest means, it would find it no harder to do so than to do evil. The Music Teachers' Association, shed a ray of kindness and tolerance instead of waste their strength in hatred because

auditorium in San Francisco. The leading attraction is the famous Juan de Alvarez, the greatest of the modern artists, with a repertory including Samson and Diabla, The Two Kings La Tosca, Butterflies, The Bohemians, Faust, Martha, Ma non, Huguette and the well known operas. Also San Francisco the same soloists, together with the scenery, properties and costumes, will visit Los Angeles presenting the same operas as the local companies are rehearsing for the new Columbia theatre, now a process of building, under the management of Mr. E. Belmont.

[illegible]

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

WHEN a skilled carpenter pronounces one of his hammers "perfect," the layman would do well to borrow that hammer.

When a skilled painter pronounces one of his brushes "perfect," the amateur would be happy who could inherit that brush.

In the field of piano playing nine great authorities have pronounced the Steinway piano "perfect." These are Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff. Many others have also enthusiastically endorsed the Steinway, but these immortal nine spontaneously chose the word "perfect" to describe this one instrument.

When one considers the years



and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that one climb-

of that word "perfect" as it is understood by these superb artists.

For Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff do not use the word "perfect" lightly. They know too well what the pursuit of perfection entails.

Such vast authority actually applying the unqualified word "perfect" to the Steinway Piano is the home-maker's assurance that this, the "Instrument of the Immortals," is indeed an instrument of abiding quality and sympathy.

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For these things, which turn her austere side into a smile and we feel the thrill of her grace and withdraw to the shelter of her arms, cluster about the Ampico. It is the Ampico that has been called the greatest of the great, beginning indeed with the first Ampico, which vibrates in accord with them and goes far beyond them.

She is the Ampico of Romance and takes us by the hand into moonlit gardens and the blue sea and feel the fresh wind on our faces. She takes us to the Orient, she recreates us in the fragrant rooms of the Orient. She is the Ampico of the mother's love to her babe. We dance, we laugh, we sing, we are held in her powerful grasp all our joys, all our emotions.

For the Ampico has a greater power than any other single influence and a greater power than any other single influence.

For the Ampico has the power to bring us the deepest of the deep, to dwell under the stars and the stars may be obtained at a comparatively small cost. It is the Ampico that brings us the joy of the soundings for us. It is the Ampico that brings us the joy of the soundings for us. It is the Ampico that brings us the joy of the soundings for us.

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MUSIC

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EDITORIAL DISCUSSION



OPERA ON THE PACIFIC COAST

L. E. Behymer, the well known and exceptionally energetic California impresario, was one of the prominent attendants at the National Convention of Music Clubs in Portland during June. As usual, he sounded the praises of California and this time he used opera as his vehicle, and the following address he made on several occasions will prove of interest to every music lover in California, for which reason we take pleasure in reproducing it:

"The people of the Pacific Coast should understand opera; for eons the waves of the Pacific have sung love songs to the golden sands; the firs and the redwoods have sung the requiem of the aborigine, the Indian, the padre, the Spaniard, the gringo and the Anglo-Saxon of today. The history of the early pioneers furnishes the tragedies, yes, even the comedies, for a hundred operas and the legends and the folk tales as many more.

"In 1852 a group of San Francisco business men collected \$10,000 in gold dust, entrusted it to the commander of a lumber schooner, and imported from Lima, Peru, an Italian opera company, which presented the first grand opera given on the Pacific Coast in the city of San Francisco. The world of music has long possessed the knowledge of a historic Tivoli grand and light opera company, which for a half-century, under the management of the Kreling Brothers and W. H. Leahy, introduced the highest type of musicianship and the best-known artists of both Europe and America to their patrons and discovered the great diva, Luisa Tetrazzini.

"In 1887 the American Grand Opera Company, with Theodore Thomas, conductor, toured the Pacific Coast, presenting the operas of Nero, Othello, Rigoletto, Manon Lescaut, Tannhauser, Carmen, Il Trovatore and other well-known compositions. In rapid succession came the Emma Abbott Company, the Emma Juch Opera Company, the W. T. Carleton Company, the Jules Grau Company, the Emma Nevada Company, the Madam Tavy Company, the Bostonians and the Charles M. Pyke Opera Company.

"The years rolled by and individual singers like Adelina Patti, Etelka Gerster, Madam Olitzka, Eduard de Reszke, Lillian Nordica, Emma Eames, Nellie Melba, Pol Plancon, together with various orchestras, Souza's Band, instrumental soloists and ensemble organizations made musical history.

"The fact that the Pacific Coast holds a more intimate position with Mexico and the American-Latin republics, who are all interested in music and the allied arts and each country possessing a minister of education who sees to it that grand opera is subsidized, has made it possible for touring companies to come direct from the South and initiate our music lovers in the classics as well as newer novelties. Would that we might have a minister of music in Washington and that our business men could realize that no strictly commercial nation has ever lived, but perished, like Tyre, Sidon and Carthage; but those nations who recognize painting, sculpture, music, literature, like the Grecians and the Romans, live and make history.

"In 1897 an impresario of the Southland brought from the City of Mexico an opera company called the Del Conte Italian Grand Opera Company and presented in the city of Los Angeles for the first time on any stage La Boheme on October 18, 1897, with Linda Montanari as Mimi, Beatrice Franco as Musette, Giuseppe Agostini as Rudolfo, Alberto Collenze as Schenard, supported by a most capable company, two more performances being given in Los Angeles and three later on in San Francisco. The com-

pany presented a very large repertoire. Among them the opera of Crispino et la Comare, which had not been given in America since the early touring of the Emma Abbott Company. The following years the celebrated Lombardi Italian Opera Company came to the Coast by way of the City of Mexico and toured annually for many years until the death of this much beloved Italian ended the activities of this organization. In the meantime, the successors of these companies throughout the Coast excited the interest of the Metropolitan Grand Opera organization of New York City and they proposed a visit, with a large guarantee, which was raised by both the Los Angeles and San Francisco people, and this exceptional organization came westward in 1901, among whose singers for the first time introduced to the Pacific Coast was the much beloved Ernestine Schumann-Heink, who has recently appeared in Portland in honor of the American Legion. Again was history made on the Pacific Coast, because, in rehearsal at that time was La Boheme, not yet presented by the Metropolitan organization and which saw the light of day, or rather night, in Los Angeles in historic, old Hazard's Pavilion, with Madam Nellie Melba making her debut as Mimi and Fritzie Scheff making her double debut, first in grand opera and second as Musette in America. Operatic events followed quickly after these presentations; the Metropolitan brought Parsifal, giving a representation in Los Angeles and one in San Francisco, these being two of the ten planned for by that organization that season. The Boston Grand Opera Company, under the management of Max Rabinoff, and again, with the added attraction of that incomparable ballet dancer, Madam Anna Pavlova and her splendid company, the Henry Russell Company and, after the passing of the Lombardi organization, came the Berry and Behymer La Scala opera companies and Fortune Gallo's excellent San Carlo Company, which has repeatedly toured the entire Pacific Coast.

"The Chicago Grand Opera Company, headed by Mary Garden, Muratore, Rosa Raisa, Charles Marshall, Tito Schipa, Cyrena Van Gordon, Isadore Chaliapin and many other favorites have visited Los Angeles, San Francisco and Seattle many times, giving us a splendid example of what great companies in great cities may give to their public annually. In Los Angeles, Alexander Bevani and L. E. Behymer fifteen years ago essayed grand opera on a scale for the masses; it had been said that grand opera at a \$1 top, or rather at 25 cents, 50 cents, 75 cents and \$1 would not pay and was entirely disproven; not only did it pay, but the two weeks originally planned was extended to four weeks and over \$50,000 was taken in at the door; all bills were paid, a reasonable profit was made and the costumes, scenery, orchestra, chorus and soloists were not only satisfactory, but a request for return visits were made all along the line. The Antonio Scotti Grand Opera Company in its several visits was well received and most successful.

"In 1915 the National Federation of Music Clubs of America was looking for some city which would give them \$10,000 as a prize to be given to the librettist and the composer of an American grand opera and for the same city to furnish an additional sum of money to produce this opera and entertain the national board, the delegates and those who desired to attend the convention. Los Angeles raised the money through the board of directors of the Gamut Club; Fred W. Blanchard, president; L. E. Behymer, vice-president, assisted by Joseph Dupuy, member of the club; Charles Farwell Edson, ex-

president of the club; Mrs. Abbie Jamison, vice-president of the National Federation, and Gertrude V. Parsons, superintendent of the music department of the public schools of Los Angeles. This committee, backed by the Chamber of Commerce, the musicians, the music-lovers and the lovers of Los Angeles presented successfully the grand opera, Fairyland by Horatio Parker, at that time living and at the head of the music department of Yale University, with Marcella Craft as the prima donna. This was the first opera presented under the auspices of the Federation and was most successfully given.

"San Francisco has always been considered the most progressive Coast city in opera, although Portland, Seattle and Los Angeles have aided every operatic movement of later years. Three years ago a movement was started in San Francisco for the purpose of forming a permanent grand opera association for the purpose of promoting an annual season of operatic endeavor. Gaetano Merola visited the Pacific Coast as conductor of the San Carlo Opera Company, returned later and presented a spectacular production of Aida at Stanford University. The next season he produced in the Auditorium in San Francisco two weeks of grand opera, using local musicians for the chorus, members of the San Francisco Symphony Orchestra for the orchestra, building all scenery, electrical and property effects in San Francisco as well as securing the costumes and bringing only the soloists and technical directors from the East. He was so successful in this production, which resulted in a profit and not a deficit, that he extended his operations the following season and presented the same operas in Los Angeles, using local chorus, orchestra and materials that he used for a similar series of operas in San Francisco and in each instance a profit was made in both cities.

"This year he is presenting two weeks of opera under the same conditions in San Francisco at the Civic Auditorium, using such artists as Schipa, Hidalgo, Anseau, Claudia Muzio, Marcel Journet, d'Alvarez, Fornichi and other well known artists, with a repertoire including Aida, Samson and Dalila, The Love of Three Kings, La Tosca, Butterfly, La Boheme, Faust, Martha, Manon, Rigoletto and other well known operas. After San Francisco the same soloists, together with the scenery, properties and costumes, will visit Los Angeles, presenting the same operas with local chorus and orchestra in the new Olympic Auditorium, now in process of building, under the local management of L. E. Behymer.

"It is not uncommon for almost any of the high schools of the larger cities of the Pacific Coast to find in their midst a sufficient number of young people to put on The Mikado, Patience, Pinafore, Robin Hood, San Toy, Martha, Bohemian Girl, The Secret of Suzanne and other well known compositions. Almost every large city has its opera reading club, its operatic organization, its lecturers on opera subjects and where each season one or more operas are successfully given; the question which now arises is how to popularize grand opera, how to make the public realize that the opera is the thing and not who is the soloist or who is the conductor, and the tired business man as well as the general public wants to know 'what is it all about.' One of the functions of a music club, or even of the Federation, should be to acquaint not only its members, but the public at large with a common sense description, or even an intimate talk or lecture, with the composer of a song or an opera, the meaning of the words, the country or the section in which the scene is laid, the customs of the people, something of their his-

Musical Review

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tory—their likes and their dislikes—their habits.

"If possible, the story itself and under what circumstances it was written and, if necessary, find singers or instrumentalists to interpret the motifs, sing the arias, even enter into the dramatic detail, and then they would be prepared to listen rightly, to look searchingly and better understand. The whole trouble with the American people is the fact that they all wish to step into an elevator, press the button and be whizzed into either understanding or become the medium through which the interpretation should be given. No one should go to an opera without having secured a libretto days ahead; no one would think of taking an automobile trip over a strange route without at least examining a map; one does not even undertake a railroad journey without ascertaining the direction in which they are going before they purchase their ticket; one should learn to listen to music, the same as they should learn to look at a picture or read a book.

"The Federation of Music Clubs has much to do toward making the American public lovers of music. The newspapers of America have a daily and weekly message to give, the schools have a sacred duty to perform in starting aright their young charges, because, after all, that is where the love of music begins; and then, we, as a nation, would understand why Burns, the great detective, started his speech before the Thief Catchers' Association of America in Buffalo, N. Y., as follows: 'Show me a city with music in its schools, music in its hearts and music in its homes and I will show you a city with a minimum of crime.'"

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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OPENING WEEK

FRITZ REINER,

Conductor Cincinnati Symphony Orchestra

TUESDAY, JULY 7TH

- 1—Weber: Overture, "Euryanthe"
- 2—R. Strauss: "Don Juan"
- 3—Liszt: Second Hungarian Rhapsody
- 4—Tchaikowsky: Symphony No. 5, E minor

THURSDAY, JULY 9TH

- 1—Berlioz: Overture, "Roman Carnival"
- 2—Strawinsky: Suite, "Petrouschka"
- 3—Sibelius: Finlandia
- 4—Beethoven: Symphony No. 3, "Eroica"

FRIDAY, JULY 10TH

- 1—Wolf-Ferrari: Overture, "The Secret of Suzanne"
- 2—a. Weber-Weingartner: "Invitation to the Dance"
- b. Tchaikowsky: Miniature March from Suite No. 1
- 3—Chabrier: "España"
- 4—Edgar Stillman Kelley: "The Pit and the Pendulum," composer conducting.
- 5—Liszt: "Les Preludes"

SATURDAY, JULY 11TH

Johann Strauss and Richard Strauss
(Strauss Evening)

- 1—R. Strauss: Death and Transfiguration
- 2—R. Strauss: Till Eulenspiegel's Merry Pranks
- 3—Joh. Strauss: Valse, "Tales from the Vienna Woods"
- 4—Joh. Strauss: Perpetuum Mobile (musical joke)
- 5—Joh. Strauss: Overture, "The Bat"

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The "Sunny South" invites her "Northern Neighbors" to
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SECOND WEEK

SIR HENRY WOOD,

Conductor London Symphony Orchestra

TUESDAY, JULY 14TH

- 1—Henry Purcell: Suite
- 2—Gustave Holst: The Planets
- 3—Granados: Three Spanish Dances
- 4—a. Mozart: Andante from Cassation 1
- b. Schubert: Ballet Music, "Rosamunde"
- 5—Tchaikowsky: "Francesca da Rimini"

THURSDAY, JULY 16TH

- 1—Brahms: Academic Festival Overture
- 2—Vaughan Williams: "A London Symphony"
- 3—Smetana: Symphonic Poem, "Vltava"
- 4—Rossini: Overture, "William Tell"

FRIDAY, JULY 17TH

- 1—Handel: Concerto Grosso in B flat
- 2—Ethel M. Smyth: On the Cliffs of Cornwall (Prelude to Act II, "The Wreckers")
- 3—Borodine: Symphony No. 2 in B minor
- 4—Rutland Boughton: Luring Scene from opera, "The Immortal Hour"
- 5—Laidlow: Valse Badinage (musical snuffbox)
- 6—Rimsky-Korsakov: Flight of the Bumble Bee
- 7—Franck: Symphonie Poem, "Le Chasseur Maudit"

SATURDAY, JULY 18TH

- 1—Bach-Wood: Suite for full orchestra
- 2—Elgar: Enigma Variations
- 3—Turina: "Le Procession du Rocio"
- 4—Beethoven: Adagio from Ballet Music, "Prometheus"
- 5—Delius: A Dance Rhapsody

MUSIC CLUB CONVENTION

(Continued from page 2)

gent addresses for which he has become so well known. Charles W. Woodman, musical editor of the San Francisco Call, also contributed greatly toward the enlightenment of the delegates on a subject dear to their hearts. Alfred Metzger, editor of the Pacific Coast Musical Review, was called upon by Mrs. Birmingham to make a few remarks and spoke on the opportunities for resident artists depending upon the young generation of music lovers.

Among the interesting reports presented and accepted were those of Estelle Carpenter, public school music department; Antoinette Sabel, Industrial Music; Jessie M. Fredericks, Library Extension, and Mrs. Edward Place, Young Professional Musicians' Contest. The gala event of the convention was a brilliant banquet at the Palace Hotel on Tuesday evening, June 2d, at which the following honor guests and delegates delivered interesting but brief addresses: J. Emmet Hayden, Louis Victor Saar, the Chicago composer; Lawrence Tibbets, baritone of the Metropolitan Opera Company; Frank Carroll Giffen, president of the California Music Teachers' Association; Yeatman Griffith, the famous vocal pedagogue; Dr. Modest Alloo of the University of California Music Department; Mrs. Lillian Frankenberg of the Arizona Federation of Music Clubs; Robert I. Bentley and Gaetano Merola, president and director general of the San Francisco Opera Association; William J. Henderson, musical editor of the New York Sun; Ray C. B. Brown, musical editor of the San Francisco Chronicle; Mrs. Abbie Norton Jamison of Los Angeles, and, last but not least, Mrs. Lillian Birmingham, president of the California Federation of Music Clubs.

Joseph S. Thompson was the toastmaster and acquitted himself with his usual suave, diplomatic and "austere" manner. He certainly understands how to be funny and,

notwithstanding his delightful sallies, he never hurts anyone's feelings, which is saying a lot when you have to introduce so many members of the profession. Mrs. John P. Coghlan was chairman of the banquet and made one of the most effective addresses of the evening. This delightful affair came to a climactic conclusion when the San Francisco Musical Club's organization of expert entertainers repeated the Mother Goose Review with the same cast and the same excellence which we already noted after its first performance in the Fairmont Hotel during the club's annual jinks. A business meeting, organ recital at the Legion of Honor Palace and automobile drive closed the convention on Wednesday, June 3d, after which delegates took their trains for Portland.

The officers of the California Federation of Music Clubs are: Mrs. Cecil Frankel, president emeritus, Los Angeles; Mrs. Lillian Birmingham, president, San Francisco; Mrs. Abbie Norton Jamison, first vice-president, Los Angeles; Mrs. Annie Marie Clark Osterlander, second vice-president; Mrs. Helen Thorner, vice-president at large, Santa Maria; Mrs. William Colby, Parliamentarian, Oakland; Miss Louise Taber, publicity, San Francisco; Mrs. John P. Coghlan, recording secretary, San Francisco; Mrs. Mary Gardner, corresponding secretary, San Francisco; Mrs. E. G. Kerfoot, treasurer, San Francisco; J. Emmet Hayden, auditor, San Francisco.

Mrs. Horatio F. Stoll, who during the last year has so ably administered the affairs of the San Francisco Musical Club as its president, attended the biennial convention of the National Federation of Music Clubs as delegate from the San Francisco Musical Club, adding to her host of friends whom she attracts by reason of her gracious and tactful manner. She has returned to San Francisco, and will take advantage of the summer months to prepare for another busy season.

JULY 1, 1925

TEACHERS' CONVENTION

(Continued from page 1)

hany, Mrs. Lillian Birmingham, Miss Harriet Fish, Lincoln Batchelder at the piano. 2:40 p. m. Discussions by representatives of the press: The Teacher and the Innocent By-Stander, Roy Harrison Danforth, of the Oakland Tribune. The Basis of Musical Criticism, Redfern Mason, of the San Francisco Examiner, 3:30 p. m. Announcements.

7:00 p. m. Banquet, in the Colonial Ballroom. Toastmaster—Charles M. Dennis, of the board of directors. Program—Bach Concerto in E Minor, for three pianos, Miss Malen Burnett, first piano, John C. Manning, second piano, Mrs. E. E. Young, third piano, San Francisco branch. Three songs—Walter Campbell, honorary member S. F. branch, Mrs. E. E. Young, accompanist. Violin—Polonaise in D (Wieniawski), Negro Spiritual (Dvorak-Kreisler), Midnight Bells (Henberger-Kreisler), Robert Rourke, Alameda branch.

Tuesday, July 7th, in the Italian room—9:30 a. m. The Radio Engineer and the Radio Performer, R. C. Koernig, of the General Electric Company, KGO. The Relation of Musicians to the Broadcasting Companies, Theodore J. Irwin, representing KPO. 10:00 a. m. Round table discussions of Radio Activities, led by Miss Alice Eggers, Alameda County branch. 10:30 a. m. Program by the Ventura County branch—Welcome, Sweet Wind (Cadman), Two Musicians (Curran), Ah Love, But a Day (Beach), Ruth Mary Barr, soprano. 10:45 a. m. Address—Music in Relation to Education, Mrs. Grace C. Stanley, former commissioner of elementary schools. Discussion of Public School Music.

1:30 p. m. The Later Sonatas of Beethoven, Edward Ballantine, instructor of music at Harvard University. 3:00 p. m. Songs of Edward Ballantine—(1) Corinth, words by Lilla Cabot Perry (from the Greek), (2) Aphrodite, (3) The Shepherd's Elegy, (4) My Star, (5) Cypris, (6) Love's Creed, words by Mrs. Perry, Anna Miller Wood Harvey, Alameda County branch. 3:15 p. m. Vocal round table, led by Mrs. Josephine Wilson-Jones, president Alameda County branch. 4:00 Announcements.

8:00 p. m. Program by the branches in Los Angeles and San Diego Counties. (a) Melodie (Gluck), (b) Rondo (Daquin), (c) Country Dance (Beethoven), (d) Scotch Dances (Beethoven), Dolce Grossmayer, San Diego County branch; (a) Lunghi Dal Caro Bene (Secchi), (b) Melisande in the Wood (Goetz), (c) In the Silver Moonbeams (Old French) (arranged by Cyril Scott), (d) Over the Steppe (Gretchaninoff), (e) Lift Up Thine Eyes (Logan), Inez Anderson, contralto, San Diego branch, Beatrice Anthony, Oakland, accompanist; (a) Pensee Fugitive (Sinsouillet), (b) Pavane (Saint-Saens), W. E. Hullinger, flutist, Los Angeles branch; (a) Song of the Violin (Abbie Norton Jamison), (b) Flowers of Forgetfulness (Charles Wakefield Cadman), (c) Why Do You Love Me (Tewa Indian Song) (Homer Grunn), (d) Flower Song (Faust) (Gounod), Alma Stetzler, soprano, Los Angeles branch; (a) Arabesque (Catherine), (b) Ballade (Perilhout), W. E. Hullinger, flutist, Los Angeles branch; (a) Ave Maria (manuscript) (Jos. Rose), (b) The Rose Enslaves the Nightingale (Rimsky-Korsakow), (c) Pagan Evening (Georges Hue), Alma Stetzler, soprano, Los Angeles branch, flute obligato, W. E. Hullinger; (a) Drink to Me Only With Thine Eyes (Stephen Townsend), (b) Captain Stratton's Fancy (Deems Taylor), (c) Ach weh mir unglueckhaftem Mann (Richard Strauss), (d) Sons of the Sea (S. Coleridge-Taylor), Joseph A. Farrell, basso-cantante, San Diego branch. 9:30 p. m. Reception to delegates and guests at the music salons of the Wiley B. Allen Company, 135 Kearny street.

Wednesday, July 8th, in the Italian room—9:30 a. m. Piano round table, led by Dolce Grossmayer, of the board of directors, member of the San Diego County branch. Sub-

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ject—Three Essentials of Artistic Piano Playing. Technic—Charles Draa, of Los Angeles. Tone—Olga Block Barrett, San Francisco. Interpretation—John Manning, San Francisco. 10:40 a. m. California Composers—Sarabande and Variations, for two pianos (Pierre Douillet). Theme—Sarabande. (1) Var.—Poco piu mosso e legiero; (2) Var.—Tremelo e Vivacissimo; (3) Var.—Tempo della Mazurka; (4) Var.—L'inversione del tema; (5) Var.—Alternando nei due piani; (6) Var.—Fuga, Allegro vivace; (7) Var.—Presto—Finale. Ellen Edwards and Pierre Douillet. 11:00 a. m. Compositions of Earl Fraser, Orange County branch—Trees That Lean Over Water, The Closed Gate, The Wander Thirst, sung by Alma Stetzler, Los Angeles branch; Nocturne, Concert Waltz, played by the composer. 11:30 a. m. Talk on Songs for Children, with illustrations—Carol Townsend Comstock, Santa Barbara branch, composer at the piano. (1) A Child's Garden of Song (Robert Louis Stevenson-Carol Townsend Comstock)—(a) Fairy Bread; (b) Time to Rise; (c) The Whole Duty of Children; (d) The Friendly Cow; (e) Auntie's Skirts; (f) Looking Forward; (g) At the Seaside; (h) Autumn Fires; (i) Night and Day. (2) The Rock-a-by Lady (Eugene Field-Carol Townsend Comstock). Sung by Helen Colburn Heath.

1:30 p. m. Music in the Public Libraries, Miss Florine Wenzel, Sacramento branch. 1:45 p. m. Sa-Ma-Wee-No, A Sioux Maiden's Dream, Where Drowsy Waters Steal, The Angelus, The Red Birds Sing o'er the Crystal Spring (Thurlow Lieurance), Miss Pauline Ireland, soprano, of the Sacramento branch; flute obligato, Wolfram Schmedding, guest; Zue Geery Pease, accompanist, Sacramento branch. 2:00 p. m. Violin round table, led by Victor Lichtenstein, San Francisco branch. 2:30 p. m. Concert Etude, op. 36 (MacDowell), Night Winds (Griffes), La Campanella (Paganini-Liszt), Miss Vera Van Loan, pianist, San Bernardino branch. 3:00 p. m. Compositions of Gertrude Ross, Los Angeles branch (Music of The Pilgrimage Play), presented by the composer. 3:30 p. m. Program by the San Joaquin County branch—Separazione (Sgambati), Quando ti vidi a quel canto apparire (Wolf-Ferrari), Vio lo sapete (Cavalleria Rusticana), (Mas-cagni), Dorothy Olmstead, dramatic soprano. Faschingsschwank—Vienna Carnival Scene (Schumann), Allegro, Romance, Scherzino, Intermezzo, Finale, Bess Smith Ziegler, pianist. Call Me No More (Cad-

man), All for You (Bertrand Brown), Wind in the South (Scott), Dorothy Olmstead, Mrs. Earl Gordon Burns, accompanist.

8:00 p. m. San Jose Composers, Santa Clara County branch—Life (Earl Towner), Meine Mutter hat's gewollt (Philip Schinham), Hinter den Scheiben (Philip Schinham), Hindu Cradle Song (Daisy L. Brinker), The Deep Sea Pearl (Edward F. Schneider), The Eagle (Edward F. Schneider), Lulu E. Pieper, soprano, Daisy L. Brinker at the piano; Hungarian Fantasie (Liszt), Ethel Long Martin, first piano, orchestral accompaniment on second piano, Helen Eugenia Merchant, from the Alameda branch; Rondel—Le temps a laisse son Manteau (Debussy), Columbine (Poldowski), Soir (Gretchaninow), Le Captif (Gretchaninow), Im Herbst (Franz), Die Bekehrte (Stange), Kindesgebet (Reger), Morgenstimmung (Wolf), Irene Howell Nicoll, dramatic contralto, San Francisco branch, Edgar A. Thorpe at the piano.

Thursday, July 9th, in the Italian room—9:30 a. m. Semi-annual business meeting; all delegates present. Meeting called to order. Reading of minutes of previous meeting (January, 1925). Secretary's report. Treasurer's report. Reports of local branches. Reports of committees. Unfinished business. New business. Nomination of officers to be elected in October. Good and welfare. Adjournment. 3:00 p. m. Drive through Golden Gate Park and tea at Tait's-at-the-Beach for officers and delegates. Guests of Sherman, Clay & Co.

The officers and directors of the Music Teachers' Association of California for the year 1925 are as follows: Officers—Frank Carroll Giffen, San Francisco, president; Mrs. Etta Smith Snyder, San Diego, vice-president; Mrs. Alvina Heuer Willson, San Francisco, treasurer; Miss Olga C. Thureson, San Francisco, secretary. Directors—Miss Dolce Grossmayer, San Diego; Miss Alice Eggers, Piedmont; Samuel Savannah, San Francisco; Charles M. Dennis, Stockton. County vice-presidents—Miss Stella Fitch Campbell, Salinas, Monterey County; Mrs. Rose H. Ireland, Turlock, Stanislaus County; Albert J. Berg, Hanford, Kings County; Mrs. H. M. Albery, Colusa, Colusa County; Mrs. Lotta W. Bryant, Truckee, Nevada County. Honorary members—Harold Bauer, Mme. Ernestine Schumann-Heink, Henry L. Bretherick, Mrs. Henry L. Bretherick, Henry Eichheim.

The following committees have been entrusted with the arrangement of programs,

reception of guests and other intricate problems associated with this big event: General chairman, Mrs. Alvina Heuer Willson; reception, Mrs. Lillian Birmingham, Miss Augusta S. Gillespie, Miss Harriet Beecher Fish, Miss Ada Clement, John C. Manning, Mme. Ellen Roeckel-Davis, Mr. and Mrs. Henry Bretherick; hospitality, Mrs. Pearl Hossack, Whitcomb, chairman, Mrs. Olga Block Barrett, Mrs. Alice Kellar Fox, Mme. Relda Cailleau, Mrs. Lillian Heyer, Mrs. Jessie Wilson Taylor; banquet, Mrs. Lillian Birmingham, chairman, Miss Maud White, Mrs. A. F. Bridge, Henrik Gjerdrum, Carolus Lundine; program, Miss Harriet Beecher Fish, chairman, Mrs. H. Roy Stovel, Miss Augusta Gillespie, Arthur Reece; engravings of San Francisco views in program courtesy San Francisco Convention and Tourist League; official accompanist, Mrs. E. E. Young; Publicity, Mrs. Evelyn Sresovich Ware, chairman, Miss Janette Mulford, Miss Ada Remler; badges, Miss Helen Colburn Heath, chairman, Miss Estelle Carpenter, Miss Beatrice Clifford, Mrs. Zulima Bainbridge Brown, Mrs. Grace Campbell; resolutions, Mrs. Frederick G. Canney, chairman, Mary Alverta Morse, Julian R. Waybur, Alfred Hurtgen.

MRS. KELLEY'S TIMELY TALK

Mrs. Edgar Stillman Kelley addressed a large number of guests, called to greet her, at the home of Mrs. Lillian Birmingham last Tuesday (June 23). Elected president of the National Federation of Music Clubs at the recent biennial at Portland, Mrs. Kelley stated a few of her projects, among them being the constant and conscientious promotion of American music and American composers.

"It is not so much the intention of the federation itself to produce the compositions as it is to arouse the mind and conscience of the American people as to what we have in this country in the way of talent. There is abundant talent here—even genius; it must be brought forth, nurtured, recognized and encouraged, else neither America nor Europe will ever be awake to what is in us."

Mrs. Kelley, whose girlhood was spent in this city, referred to her early studies under Dr. Louis Lissner here and her first orchestral performance in an old music hall near Portsmouth Square under the direction of Gustav Hinrichs. She attributed great importance to the function of the National Federation and said that it had been most instrumental in bringing her husband, now a foremost composer, to the front. Mrs. Kelley stressed the need for municipal opera and the support of native opera by every municipality.

"The Federation cannot produce more than three operas every two years, but good compositions are coming forth from year to year and should be supported by the various communities. If you have a composer in your city or vicinity, give him or her every support and encouragement; your money is not given to that person, but for the advancement of American music, and with that slogan or argument you will meet with very little refusal. When the American people realize that you are asking for the support of an American product they will respond."

Mrs. Kelley referred to the raise of personal dues in each State Federation from 10 to 20 cents per annum and said she was sorry and amazed that there could have been any contention over it. "Men's music organizations in the East are \$12 a year—\$1 a month—and you demur at 20 cents a year. I hope to hear that no State Federation has withdrawn from the National Federation because the dues have been increased from 10 to 20 cents."

As to opera in English, Mrs. Kelley said it is both advisable and inadvisable. "Every opera, however, shows better in its own native tongue. I heard Carmen fourteen times in Berlin sung in German; the Germans are devoted to Carmen, but the diction was not lovely with French music. I also heard the

Nibelungen in Paris in French." She made a face and said, "it was not pretty, either. Each country needs its own tongue in its own music, and American opera must be sung in English, but I do not advocate foreign operas sung in English."

Mrs. Kelley paid tribute to Mrs. Birmingham, who is president of the California Federation, for her executive ability and energy and said: "She says I am her superior officer, but anyone who knows Mrs. Birmingham knows she can never have a superior officer." Mrs. Birmingham was elected a director of the national board while at Portland, Ore.

GREAT CHORUSES TO BE HEARD

As part of the preparation for the Pacific Sangerfest in the Civic Auditorium August 15th and 16th, contracts have been let for the construction of the biggest stage ever erected in the Auditorium. This stage, which is to accommodate the huge chorus of 800, was designed by Architect E. A. Neumarkel and will call for the utilization of over 50,000 feet of lumber. It will be 130 feet wide and 45 feet deep and have a seating capacity of 4250 square feet. The singers will be seated in tiers, the last row twelve feet above the floor level of the stage.

The largest massed male chorus ever assembled in San Francisco, of 500 voices, and the largest mixed chorus ever brought together here, of over 800 voices, are the features of the Sangerfest—the first celebration of the kind to take place on the Pacific Coast in fifteen years. Four famous soloists have been engaged, two of whom are stars from the New York Metropolitan Opera; there will be a large symphony orchestra and delegations of singers from all over the United States to make this a really unprecedented event in the musical history of the city.

A committee from the Pacific Sangerbund, headed by Col. Theodore Gier, has just returned from Los Angeles with the announcement that three male choruses from that city will participate, sending a body of 150 singers. Similar groups of singers will represent all the leading cities of California, Oregon and Washington. Male choruses allied with the Sangerbund, under whose auspices the festival is given, from all over the United States, will send delegations. Among the cities to participate in this manner are Chicago, New Orleans, St. Louis, Denver and San Antonio. Thousands of other music lovers from all over America are expected to be attracted to San Francisco for the affair.

Two festival concerts on the evenings of August 15th and 16th, an afternoon of prize singing, an opening reception and a closing ball make up the program of the festival. Trophies are offered to competing male choruses in three classes, there being a first, second and third prize in each class. The first class is open to male choruses of forty-one members or more, second class to male choruses of twenty-five to forty members and third class to male choruses of less than twenty-five members.

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Mayor James Rolph Jr. has accepted the honorary presidency of the event, and many prominent men of San Francisco and Oakland, outside the regular Sangerbund membership, will serve on the board of vice-presidents.

MISS WESTGATE ENDS SEASON

Elizabeth Westgate will soon close her studio in Alameda for a two months' vacation. Miss Westgate is ending an exceedingly busy season and has already engaged nearly all her hours for next season, which she begins September 1st. The closing pupils' recital (the seventh of the year) was given June 6th at her artistic studio, sixty guests being present. Mrs. Floyd Judson Collar, soprano, assisted in the following program:

Piano—(a) Intermezzo (Schumann), (b) Valse, op. 64, No. 2 (Chopin), (c) Etude, op. 10, No. 12 (Chopin), Mrs. Lloyd Swayne; piano—(a) Fantaisie Impromptu (Chopin), (b) Hungarian Rhapsody No. 8 (Liszt), Miss Vine Lowry; voice—(a) Thoughts Have Wings (Lehmann), (b) Happy Songs (Del Riego), piano—(a) Morning (Porter Steele), (b) May Night (Selim Palmgren), (c) Staccato Etude (Rubinstein), Mrs. Swayne; voice—(a) Love Came Creeping Into My Heart (Mary Helen Brown), (b) Life Is a Nightingale (Alice Borton), piano—(a) Butterfly (Lavallee), (b) Danse Negre (Cyril Scott), (c) Etude en forme de Valse (Saint-Saens), Miss Lowry.

Mrs. Swayne and Miss Lowry both revealed distinguished gifts, each in her own way, while either could have been known as a pupil of Miss Westgate in the matters of technique, taste and interpretation, yet each played with individuality and entire poise and freedom. Miss Westgate has a large class of artist pupils who are frequently heard in public, and a group of young teachers who are all busy with their own students.

At Merriman School in Oakland (a private school for girls), Miss Westgate drills a choral class, and during the year two concerts were given by this class of forty young women, assisted by members of the piano class and of the violin section. Frequent all-musical services at the First Presbyterian Church in Alameda are given by Miss Westgate and a splendidly trained choir, the quartet of which is exceptionally fine.

Miss Westgate makes her summer headquarters at her quaint cottage in the Santa Cruz mountains, where her well-earned leisure permits the entertaining of many guests during the two months.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

STUDIO NEWS

Miss Helen Colburn Heath presented a number of her pupils at Sorosis Club Hall on Monday evening, June 8th, the occasion being a musicale in honor of Miss Aileen McElroy, whose marriage had been announced to take place late in June. Miss Alice Meyer, soprano, had the privilege of opening the program and exhibited a fine, resonant soprano voice, which she used to artistic advantage in The Lotus Flower (Schumann), Song of India (Rimsky-Korsakow) and The Old Refrain (Kreisler); Miss Aileen McElroy, mezzo contralto, was entrusted with two groups of compositions, the first of which consisted of For Love of You (Densmore) and Sans Toi (D'Hardelot) and the second and concluding group of the program was Do Not Go, My Love (Hageman) and Habanera from Carmen (Bizet). Miss McElroy possesses a rich, warm and sympathetic voice of wide range and sings with exceeding taste and fine musicianly understanding.

Miss Dorothy Bernice Peoples, soprano, exhibited unusual poetic instinct and showed marked improvement since her appearance last year. She phrases with discrimination and created an excellent impression throughout. Her numbers were: Songs My Mother Taught Me (Dvorak), Pussy Willow Had a Secret (Woodman) and Dawn (D'Hardelot). Miss Madeleine Harrington, lyric soprano, possesses a voice of light but flexible quality and sings with exceptional accentuation of the finer sentiments of a song. She interpreted with enthusiastic approval of her audience: Menuet de Martini (Weckerlin), Indian Love Song (Lieurance) and A Dusky Lullaby (Gilberte). All the above named young singers had been heard at Miss Heath's delightful events on previous occasions and in every instance showed splendid progress and additional artistic advantages.

There were two young vocalists who made their debut on this occasion, namely, Mrs. L. F. Davidson, contralto, and Miss Alice Dreyer, soprano. Mrs. Davidson revealed her resonant and ringing voice in a group of three songs, namely, Indian Dawn (Zamecnik), From the Land of the Sky Blue Water (Cadman) and Elegie (Massenet). In every instance she proved herself competent to cope with the romantic or sentimental characteristics of the work. Miss Dreyer sang My Star (Rogers), Dreamin' Time (Strickland) and The Love Pipes of June (Day). This young vocalist possesses a voice of pleasing flexibility and pliancy, interprets with care and understanding and enunciates clearly.

Walter Wenzel played all the accompaniments with good judgment and the following group of piano compositions with technical and emotional skill: Impromptu (Schubert), O Clair de Lune (Debussy) and Polechinnelle (Rachmaninoff). The entire event reflected much credit upon Miss Heath as a teacher.

Edna Drynan Carlson introduced several of her pupils in a piano recital at the Berkeley Piano Club on Saturday evening, June 6th, when the following well selected program was interpreted much to the gratification of the large audience in attendance: Flying Doves (Heins), Anne Lowden and Betty Lowden; Jack in the Pulpit, Old Chief Metataakwa (Mokrejs), Doris Petri; Robin's Lullaby (Krogmann), Gordon Steers (pupil of Catherine Brown); The Avalanche (Heller), Nell Aiken; Pixies' Waltz Song (Krogmann), Anne Lowden; Moon Winks (Stephens), Gurine Jensen; Gavotte (Sattelmair), Catherine Coats; Intermezzo (Rogers), Betty Lowden; Summer Showers (Logan), Anita Barker; Berceuse (Godard), On the Sea (Schytte), Dorothy Damm; Dance of the Demons (Holst), Anita Barker, Jean Rankine and Genevieve Daneri; Melody in F (Rubinstein), Balancelle (Wachs), Wil-

helmien Jensen; Elfin Dance, Album Leaf (Grieg), Whirling Dervish (Engelmann), Janet Letson; Minuet (Paderewski), Alan Nelson; Tarantelle (Heller), Carrie Isabel Brakebill; Valse Arabesque (Lack), Jean Rankine; Autumn (MacDowell), Marian Letson; Lustspiel Overture (Keler Bela), Alan Nelson and Mrs. Carlson; Country Dance (MacFadyen), La Castagnette (Ketten), Genevieve Daneri; Murmuring Zephyrs (Jensen Niemann), Hazel Peteys; To Spring (Grieg), Madeline Eldridge; Caprice Espagnol (Moszkowski), Valse (Op. 64, No. 2) (Chopin), Catherine Brown; Prelude (E Minor) (Chopin), Valcik (Mokrejs), Margaret Aldrich; Romance (La Forge), Polonaise (A Major) (Chopin), Milton Biscay; Romance, Valse (Arensky), two pianos, Catherine Brown and Mrs. Carlson; Valse Chromatique (Godard), Esther Eilersen.

Edith Caubu, the well known piano teacher, presented some of her younger pupils in a piano recital in the Italian room of the St. Francis hotel on Friday evening, June 12th, when the following ambitious program was interpreted much to the credit of participants as well as instructor: Song of the Reaper, The Merry Farmer (Schumann), Suzanne Van Schaick; Valse (Reinhold), Knight Rupert (Schumann), Jean Alpern; The Merry Mandarin (Poldini), March of the Goblins (Barth), Eleanor Wobber; The Wild Rider (Schumann), Turkish Rondo (Krentzlin), Joseph Finigan; The Mill (Jensen), Gypsy Rondo (Haydn), Albert Curley; The Rider's Story (Schumann), The Lark (Tschaikowsky), Thomas O'Connor; Elftanz, Norwegian Air (Grieg), Funeral March of a Marionette (Gounod), Billy Rousseau; Gondoliera, Hungarian (Reinhold), Violet Savage; Waltzing Doll, Birds of Passage (Poldini), Ruth Easton; Scherzo, Moment Musical (Schubert), Lillian Prigioni; Valse (Levitzi), Chaconne (Durand), Ruth Siemer; Rustle of Spring, Marche Grotesque (Sinding), Margaret O'Connor; Valse (Chopin), Humoresque (Levine), Elsie Hamill; Valse (Chopin), Shepherd's Hey (Grainger), Marion Roddy; Nocturne (Chopin), Polichinelle (Rachmaninoff), Florence Barr; Minstrels (Debussy), Humoresque (Tschaikowsky), Lenore Martin; Valse (Chopin), Prelude (Rachmaninoff), Eva Worst; Rondo Capriccioso (Mendelssohn) arranged for two pianos (Michuez), Florence Barr and Marion Roddy.

Mme. Sophie Dubman presented several piano pupils in a recital at her studio on Cabrillo street on Friday evening, June 12th. The following program was presented before a very appreciative audience: Melodies From Foreign Lands (Russian) (Moszkowski), Florence Maisler and Mary Sansom; (a) Tulip (Lichner), (b) Saltarello (Schmoll), Lillian Goldstein; (a) On the Meadow (Lichner), (b) Spanish Dance (Pennington), Jennie Koblick; Sonatina (Spindler), Florence Maisler; Norwegian Dance (Grieg), Lillian Goldstein and Marion Wooley; (a) Solfeggietto (Bach), (b) Hungarian Dance (Engelmann), Allen Koblick; Hungarian Dance No. 4 (Brahms), Dussia Samson and Elizabeth Fridman; (a) Chaconne (Durand),

(b) Hurry Scurry (Gurlitt), Marion Wooley; (a) Sonata F Major (1st Movement) (Haydn), (b) Valse A Minor (Chopin), Dussia Samson; (a) Sonata F Minor (3rd Movement) (Beethoven), (b) March of the Dwarfs (Grieg), Elizabeth Fridman.

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BRUNSWICK RECORD

Orley See, the successful violinist and teacher, presented a number of his pupils in a violin recital at Wiley B. Allen Hall, Oakland, on Wednesday evening, June 17th. The following four accompanists assisted with much success: Miss Doris Olson, Miss Margaret Willis, Mrs. R. W. Smith and Clyde Seavey. The following representative program was intelligently interpreted: Menuet, G Major (Beethoven), ensemble class; Concerto No. 4 (Seitz), Raymond Smith; Meditation (Thais) (Massenet), Miss Mary Cook; Concerto No. 1 (Seitz), Miss Billie Bercovich; Legende (Bohm), Canzonetta (d'Ambrosio), Miss Adela Whelan; Concerto No. 9 (De Beriot), Miss Marion Terwilliger; Sonata, op. 24 (Beethoven), Miss Amy Culver and Miss Olson; Playera (Sarasate), Romance (Wieniawski), Oskar Schreiber; Concerto, A Minor (Bach), Miss Hilda Haymaker; Sonata, D Major (Handel), Charles Rowan and Mr. Seavey; Malaguena (Sarasate), Gavotte, E Major (Bach-Kreisler), Miss Reva Patrick; ensemble class—Mrs. Flora Peterson, Misses Billie Bercovich, Mary Cook, Amy Culver, Hilda Haymaker, Muriel Hopper, Velma Jack, Reva Patrick, Marion Terwilliger, Adela Whelan, Messrs. Charles Rowan, Oskar Schreiber, Raymond Smith, Masters Henry Bach, Richard LaPosea.

Stella Howell Samson presented several of her pupils in a musicale at the Wiley B. Allen studios in Oakland on Thursday evening, June 11th. A large and demonstrative audience applauded the following program: Duet—Spring Greeting (Sartorio), Jeanette Bastin, Lorene Rowell; Morning Prayer (Streabbogg), Raymond Anderson; Bright Butterflies (Fink), Lorene Rowell; Longing for Home (Jungmann), Jeanette Bastin; Austrian Song (Pacher), Hazel Drews; La Czarine (Ganne), Helen Muller; In the Starlight (Huerter), Marie Lawson; Six Hand Piece—Polonaise (Kramer), Rosina Anderson, Helen Muller, Marie Lawson; Silver Stars (Bohne), Rosina Anderson; Capricante (Wachs), George Meyer; Prelude G minor (Rachmaninoff), Frances Anderson; Two Pianos—March of the Dwarfs (Grieg), Gladys Bastin, George Meyer; Prelude C sharp minor (Rachmaninoff), Gladys Bastin; Two Pianos—Waltz (Spross), Evelyn Rowell, Frances Anderson; Cantique d'Amour (Liszt), Evelyn Rowell; Eight Hand Piece—Valse Brillante (Moszkowski), Evelyn Rowell, Gladys Bastin, Frances Anderson, Vivian Isaacs.

Ida Hjerleid-Shelley, the energetic and successful piano teacher of Sacramento, introduced her pupils in a Two-Piano Recital at the Tuesday Club House in Sacramento on Wednesday evening, May 6th. The following extensive program was interpreted with exceptional skill before an enthusiastic audience: Quartet—Italian Symphony, first movement (Mendelssohn), Alice Basler, Dorothy Talbot, Dorothy Bradley, Edna Jacks; Duo—Marche Triomphale (Goria), Gladys Buell, Leona Hunt; Quartet—Waltz (H. Hofmann), Eleanor Campbell, Doris Leipsic, Leona Hunt, Gladys Buell; Duo—Le Soir (Evening) (Chaminade), Leona Hunt, Gladys Buell; Sextet—Les Sylphes (Bachmann), Inga Sjostrom, Thelma Bennett, Virginia Rodehaver, Eleanor Brosin, Thelma Chappell, Louise Cole; Quartet—Persian March (de Kontski), Eleanor Campbell, Doris Leipsic, Leona Hunt, Gladys Buell;

Concerto D major, first movement (Rubinstein), Doris Leipsic, with orchestral accompaniment on second piano by Ida Hjerleid-Shelley; quartet—Slavic Dance No. 6 (Dvorak), Alice Basler, Dorothy Talbot, Dorothy Bradley, Edna Jacks; quartet—Overture, Die Felsenmuehle (Reissiger), Eleanor Campbell, Doris Leipsic, Leona Hunt, Gladys Buell; duo—Marche Orientale (Ketterer), Eleanor Campbell, Doris Leipsic; quartet—Ballet from Opera, Feramors (Rubinstein), Alice Basler, Dorothy Talbot, Dorothy Bradley, Edna Jacks; Concerto, E minor, second movement (Chopin), Eleanor Campbell, with orchestral accompaniment on second piano by Ida Hjerleid-Shelley; Galop Brilliant, one piano (by request) (Lavignac), G. Buell, L. Hunt, D. Leipsic, E. Campbell; duo—Valse Caprice (Arensky), Gladys Buell, Leona Hunt; quartet—Marche Slav (Tschai-kowsky), Alice Basler, Dorothy Talbot, Dorothy Bradley, Edna Jacks.

The Jenkins School of Music gave two such excellent lecture recitals at the Wiley B. Allen Hall in Oakland during April and May that, notwithstanding this late date, we hasten to include the same in our reviews of important studio events. The first of these lecture recitals was given on Saturday evening, April 18th, and was attended by 250 people, who expressed themselves in the most enthusiastic terms regarding the artistic value of the occasion. Little Mary Rees Fox, just five years old, played six original compositions. It was inexpressibly charming. This lecture was entitled The Development of Musical Intelligence in the Child From Infancy and was divided into the following subtitles: (1) What Is Meant by Musical Intelligence; (2) The Proper Environment of the Child; (3) Implanting Habits—(a) of conscious music thinking, (b) of industry, (c) of perception and appreciation; (4) How the Child May Be Held to the Expression of Original Ideas in Poetry and Music; (5) Technique—(a) how much should technique be stressed, (b) the psychology of the imagination as regards velocity and nuance; (6) The Cultivation of Exact Memory—(a) through ear training, (b) harmonic and melodic forms (c) analysis of the structure. Illustrations and program numbers were given by the following group of children from five to nine years of age: Mary Rees Fox, Phyllis Fallehy, Mary Emma Kinnock, Melwyn Jacobs, Leona Lewis and Janet Lear.

On Saturday evening, May 9th, at the same place a lecture recital for teachers was given. It consisted of a lecture recital to teachers of the pianoforte by Miss Cora W. Jenkins of her own compositions, assisted by fifteen little musicians. Quite a number of prominent teachers from both sides of the bay attended this event and were thoroughly pleased with the interesting chat on pedagogic lines which Miss Jenkins so ably disseminated. The program consisted of extracts from the following works: Little Nature Sketches, op. 1; Indoors and Out, op. 2; Tone Pictures in Miniature, op. 4; Springtime in California, op. 5; From My Window, op. 6; Pictures of Childhood, op. 7. The intimate story underlying the characteristics of the compositions, the poetic inspiration and the pedagogic values to the child musician and the adult beginner were the basis of the talk.

Miss Jenkins has reflected so unusual a quality of child likeness in the imaginative side of her compositions and in the musical

expression of the idea that their usefulness and charm is beyond question. From all over the United States come letters of appreciation, and the fact that many of the little pieces are in their tenth and eleventh editions attest their worth.

W. J. McCoy presented a number of his pupils in two students' recitals during last April. One of these took place at Mills College on Monday evening, April 13th. The participants were: Maurine Boone, pianist, assisted by Elizabeth Bazata and Genevieve Sweetser, soprano, the piano student being a McCoy pupil. The program was as follows: Bach—Toccato, arranged from harpsichord by Bauer, Miss Boone; Korbay—Hungarian Folk Song—Though I'm Not a Gallant, Miss Sweetser, Miss Bazata; Schumann—Sonata in G Minor, Miss Boone; Korbay—Hungarian Folk Song—From Woods Around, Miss Sweetser, Miss Bazata; Chopin—Ballade in A Flat, MacDowell—Rigodon, Rachmaninoff—Humoresque, Miss Boone.

The other event took place at Mr. McCoy's studio in Oakland, when the following program was excellently interpreted: Bach—Chromatic Fantasie and Fugue, Moszkowski—Love Waltzes, Flora Rouleau; Schuman—Sonata G Minor, Maurine Boone; Debussy—Jardin Sous la Pluie, Chopin—Etude C Minor (revolutionary), Ethel Whytal; Liszt—Concerto E Flat, Doris Olson, orchestral parts on second piano by Ethel Whytal.

Mills College Department of Music gave two exceptionally enjoyable concerts during April and May which we do not wish to omit from our record of prominent students' events of the season. On Thursday evening, April 30th, at Lissner Hall the following extensive and splendidly interpreted program was given: Choruses—(a) Daffodils (Mildred Butler), (b) Birch Trees (Caroline Chew), (c) Sea Ways (Ethel Whytal), chorus; song—Awake My Soul (Doris Olson), Miss Cross; cello solo—Romance (Gladys Washburn), Miss Washburn; songs—(a) Tears, Idle Tears (Caroline Chew), (b) Who Will Walk a Mile With Me (Olive Williamson), Mr. Oliver; choruses—(a) In the Forest (Audrey Kingdon), (b) If All the Skies (Myrtle Pedersen), (c) God of the Open Air (Olive Williamson), chorus; songs—(a) Nippon (Audrey Kingdon), (b) Russian Fantasie (Ethel Whytal), Miss Cross; Elegie from Trio in G major (Doris Olson), violin, Orley See, cello, W. Villapando, piano, Doris Olson; Mills College prize songs—(a) 1924, Little Tree Afraid of the Wind (Nathalie Wollen), (b) 1923, Treasures (Connell Keefer Carruth), (c) 1922, Majari (Olga Scheuermann), Miss Cross. Helen Cross, soprano; Clarence Oliver, baritone; Gladys Washburn, cello; Doris Olson, accompaniste. The choruses were prepared by Gladys Washburn.

On Saturday evening, also at Lissner Hall, the following dignified program was rendered with gratifying musicianship: Part I

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interpreted program, during which all participants revealed themselves at their best, was thoroughly enjoyed by a large and discriminating audience: Aragonaise (Masse-net), Hazel Tunstall; Allegro Scherzando (Gurlitt), Solfegetto (Bach), Margaret Kranz; Slumbering Moon (Parlow), Walter O'Brien; Butterfly (Grieg), Mrs. S. V. Fin-nell; Au Soir (Paderewski), Chanson du Rouet (Thorne), Jean Marks; Tendre Avenu (Grunn), Virginia Stultz; Orientale (Amani), Earl Throckmorton; Romance (La Forge), Charlotte Palmore; Waltz C Sharp Minor (Chopin), Jeanne Mauerhan; Warum (Schumann), Prelude (Nearing), Niel Daniells; Nocturne G Minor (Chopin), Dorothy Aiken; Witches' Dance (MacDowell), Lynette Grimes; Polonaise A Major (Chopin), Lillian Herman; A Birthday (Woodman), Her Rose (Coombs), Bessie Healy, Rosemary Healy at the piano; Rustle of Spring (Sinding), Cornelia Sturges; The White Peacock (Griffes), Marian Gale; Etude (Butterfly) (Chopin), Rhapsodie F Sharp Minor (Dohnanyi), Ellen Clarke; Romance (Sibelius), Clarice Hughes; Romance (Grunfeld), Lieberstraum (Liszt), Vernon Comper.

Madame Andre Ferrier gave a pupils' recital and reception at La Gaité Francaise on Saturday evening, May 16th, prior to M. and Mme. Ferrier's departure for France, where they are spending the summer. The following delightful program afforded a large audience great pleasure: Part I—Dawn in the Desert (G. Ross), Star (Rodgers), Mrs. G. Raspiller; La Captive (Lalo), Marie Couderc; Armide (Gluck), Tosca (Puccini), Paulette Aymard; Manon, Bonjour ma belle (Masse-net), Juliette Leger; La Creation (Haydn), Once in a Blue Moon (H. Fisher), Gloria Douglas; Lohengrin (Elsa Aria) (R. Wagner), Un Pajarito (G. Ross), The Land of the Sky Blue Water (Ch. W. Cadman), Theophile du Bourg; recitation, Louise Nichols; La Violette, Rosita Rabadeinera; Ave Maria (Ch. Gounod), The Cunning Little Thing, N. Cahill; A Lucette, En passant par la Lorraine (G. Pierne), Blanche Couderc. Part II—Elegie (Masse-net), When I Was Seventeen (Swedish Folksong), Sylvelin (Sybelius), Evelyn de Marta; Le Barbier de Seville (Rossini), Albertina Tovani; recitation, Miss M. de Shavistch; Villanelle (Dell'Occa), Charmant Oiseau (F. David), Virginia Marvin; The Prima Donna Has Taken Cold, sketch in one act by Andre Ferrier. The Prima Donna—Constance Moncla, The Pianist—Virtuose—Irene Bietry, The Pianist—Mrs. Cecil Stone, A Stage



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LISZNIEWSKA CLASS

The classes for advanced pianists being conducted by Mme. Marguerite Melville Liszniewska opened last Monday morning with an attendance which represented this city, the east bay community, Hollywood, Stockton, Visalia and Seattle. They will continue every Monday, Wednesday and Friday morning until July 28th, and are under the direction of Alice Metcalf. Mme. Liszniewska will be at the Dominican School of Music at San Rafael every Tuesday and Thursday morning until the same date, after which she will leave for Hollywood to play at the Bowl under the baton of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra.

GUSTLIN IN PORTLAND

Clarence Gustlin, American opera interpreter, gave his interpretation of Frank Patterson's opera, The Echo, as a preliminary to its world premiere at the biennial convention of the National Federation of Music Clubs in Portland, Ore., on Sunday night, June 7th. It served the valuable purpose of preparing the ground for what was to follow, and the delegates to the convention were enabled to follow the book and music with much greater understanding after Mr. Gustlin's scholarly analysis of the mood and theme and his clever suggestion of the music and orchestration.

MME. SPROTTI WITH NARCISSA

It has inadvertently been announced that Mme. Anna Ruzena Sprotti, Los Angeles dramatic contralto, will sing the role of Narcissa in the opera of that name when it is given here (San Francisco) next September. Mme. Sprotti, who sang Waskema the Indian prophetess, at the Seattle production, will repeat that role here.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

—Andantino, Rondo Prestissimo, from Sonata in G minor (Schumann), Miss Maurine Boone; Per la gloria d'adorarvi (Buononcini), Psyche (E. Paladilhe), Tes Yeux (Rene Rabey), Miss Edythe Guiberson; Intermezzi No. 2 opus 116, No. 4 opus 76 (Brahms), Miss Helen Egan; Je ne veux pas autre chose (Ch. M. Widor), Le Mariage des Roses (Cesar Franck), Ombra mai fu—recitative and aria from Xerxes (Handel), Miss Mildred Butler; Idyll (E. F. Schneider), Allegro Maestoso—from Concerto No. 9 (de Beriot), Miss Dorothy Schweikhart; Etude in A flat (Chopin), Polonaise in A flat major (Chopin), Miss Sarah Mathews; Se tu m'ami (Pergolesi), Si mi chiamano Mimi—from La Boheme (Puccini), Miss Genevieve Sweetser; Concerto (first movement) (Grieg), Miss Janet Graham, orchestral accompaniment on second piano by Mrs. Milda Nixon Bainbridge. Part II—Marche Nuptiale (Guilmant), Miss Doris Olson; Valse Impromptu No. 2 op. 23 (Ernest von Dohnanyi), Miss Ruth Durney; Deh vieni, non tardar—from Le Nozze di Figaro (Mozart), Miss Margaret Guylar; Jardins sous le pluie (Debussy), Etude in C minor (revolutionary) (Chopin), Miss Ethel Whytal; La Folia (variations serieuses) (Corelli), Miss Eleanor Webber; Amarilli (Caccini), In the Boat (Grieg), Lover's Call (A. Ruckauf), Miss Elizabeth Thomas; Concerto in E flat (Liszt), Miss Doris Olson, with orchestral parts by W. W. Carruth, organ, Miss Ethel Whytal, piano.

Eva Garcia presented several advanced students in a Studio Piano Recital in Oakland, assisted by Miss Bessie Healy, mezzo-soprano, on Saturday evening, April 25th. The following extensive and satisfactorily

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MUSICAL GOSSIP

The San Francisco Music Teachers' Association, of which Alvina Heuer Wilson is the president, held its regular monthly meeting on Monday evening, June 29th, at the home of Mrs. J. Wilson Taylor, 2308 Buchanan street. The principal feature of this meeting consisted of hearing and passing on detailed reports from the various committees appointed to make the forthcoming convention a brilliant success. At the conclusion of the meeting Mrs. Mary Carr Moore gave a short program of songs of her own compositions. This recital was enjoyed by everyone in attendance. The meeting represented the final one before the convention and the closing regular event of the season.

College of Notre Dame, now situated in Belmont, gave its seventy-fourth commencement exercises on Wednesday afternoon June 17th. The program was principally devoted to a masque entitled *Every soul*, which was very effectively and impressively presented by a number of well rehearsed and highly gifted students. There was a short musical program rendered by members of the vocal, piano, violin and harp classes, all of whom proved themselves capable and exceedingly well taught. The complete program presented on this occasion was as follows: *Piccolo Fantasia* (Braham), Cecilia McCue, Reva Oakes; *Every soul*—Act First—*Serenade* (Oelschlegel), first violin, Virginia McConnon; second violin, Marion C. Pabst; harp, Julia Herrarte. Act Second—*Birds are Singing* (trio) (Thomas), violins, Virginia McConnon, Marion C. Pabst, Carolina Horcasitas, Mary McCue; piano, Florence O'Farrell. Conferring of graduation honors. College department, junior certificate—Frances Mildred Finnegan, Vera Mabel Hunt; conservatory of music, diploma and medal for harp—Julia Josefa Herrarte; high school diploma—Isabel Lizarraga, Marie Agatha Ruegg, Katherine Edith Doyle, Elizabeth Prescott Desmond, Carolina Horcasitas, Maria Teresa Herrarte, Mary Elizabeth Weston, Mary Rita Reilly, Florence Marie O'Farrell, Teresa Noel Keith, Marion Gertrude Gasset; secretarial course—Margarita Lizarraga, Sofia Flores; *Light Cavalry*—Overture (Von Suppe), Julia Herrarte, Florence O'Farrell; greeting to the Most Reverend Archbishop, Catherine Flannery; address by His Grace the Most Reverend Edward J. Hanna, D. D. *Every soul*—Cast of Characters—*Every soul*, Lauraine Cummings; Angel, Mary Wintringham; Nature, Jean Porter; Fortitude, Pearl Jones; Zeal, Frances Campbell; Gladness, Ersig Randall; Patience, Virginia Summers; Sorrow, Eileen Couter; Hope, Dorothy Maderis. *Spirits of Joy*—Alice Dorn, Cecilia McCue, Lillian Alletson, Jane Biber, Helen McCabe, Betty Wall, Dorothy Bliven, Cecilia Carmody, Carmelita Ruegg, Henrietta Greenbach, Kirsten Peterson, Mary Alice Sullivan; *Spirits of Darkness*—Eleanor Breen, Eugenie Clyne, Marie Louise Stedem, Peggy Shobe, Shirley Towar, Helen Paulsen; *Spirits of Light*—Genevieve Kelly, Betty Parker, Elizabeth Anne Flannery, Constance McMillan, Cecilia Yeoman, Hazel Murphy; *Rainbow Dance*—Rose Gump, Dorothea Schneider,

Marion C. Pabst, Dorothy Ross, Carlma Dorn, Reva Oakes, Mary Campbell, Virginia McConnon, Vivian Basile; Chanters—Helen McCabe, Lillian Alletson, Jane Biber, Dorothy Bliven, Betty Wall, Alice Dorn, Cecilia Carmody, Carmelita Ruegg, Henrietta Greenbach, Kirsten Peterson, Cecilia McCue, Mary Alice Sullivan.

Madame Vought presented in a joint recital winners of the Vought scholarships of 1924-1925, including Lucille White, coloratura soprano, and Frederic E. Levin, basso. The assisting artists were Merrill Jordan, flutist,



and Irene Millier, pianist and accompanist. The event took place in the Fairmont Hotel on Friday evening, June 26th. Miss White showed marked progress since her appearance at a concert some time ago. Her fine voice, whose flexibility and clarity created such an excellent impression on the previous occasion, was again used with fine discrimination and special attention to the freedom and accuracy of the high tones. The young artist revealed assurance and confidence as well as poise, and her diction was gratifying and well employed. She sang her difficult and representative selections with intelligence and emotional discrimination and thoroughly deserved the enthusiasm she aroused.

Mr. Levin is the possessor of a very smooth and pliant bass voice which has been placed correctly and is used with understanding. It is a voice of fine range and resonance and the young singer phrases with considerable judgment as to coloring and accentuation. There is perhaps some room for additional exhibition of fire and dramatic emphasis, but this is something which gradual experience and additional study will no doubt attain for him. The main thing is that he sings with apparent understanding of the intricacies of technical and tonal values.

Merrill Jordan, flutist, and Irene Millier, pianist and accompanist, added to the enjoyment of the occasion by means of their artistic instrumental interpretations. The complete program was as follows: Part One—Bass solos—(a) Recitative and Aria from the *Messiah*, Thus Saith the Lord but Who May Abide the Day of His Coming (Han-

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del), (b) Ave Maria (Schubert), Frederick E. Levin, Irene Millier at the piano; soprano solos—(a) Recitative—*Giunse alfin il momento*, Aria—*Deh vieni, non tardar* from *The Marriage of Figaro* (Mozart), (b) *I've Been Roaming* (arranged by Arms Fisher) (Horn), (c) *Old French Bergerettes* (arranged by Weckerlin), 1. *Jeunes Fillettes*, 2. *Maman, Dites-Moi*, Lucile White; bass solos—(a) Aria—*Infelice! e tu credevi*, Ernani (Verdi), (b) *The Wanderer* (Schubert), (c) *The Song of the Volga Boatman* (Chaliapin-Koeneman), Frederick E. Levin; Part Two—Soprano solos—(a) Aria, *Charmant Oiseau* from *Pearl of Brazil* (David), flute obligato—Merrill Jordan, (b) Songs by American composers—*The South Winds are Blowing* (Densmore), At the Well (Hageman), Lucile White; bass solos—(a) *The Horn* (Flegier), (b) *When the King Went Forth to War* (Chaliapin-Koeneman), (c) *The Sands o' Dee* (Clay), (d) *Danny Deever* (Damschro), Frederick E. Levin; soprano solo—Aria—*Caro Nome* from *Rigoletto* (Verdi), Lucile White.

Mme. Vought has reason to feel very much gratified with the success of this event.

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middle of July. After the conclusion of this course, Mrs. Bevtitt will give a similar course in San Jose and thereafter make another State tour. One of the most helpful features of these courses is their purpose to eliminate difficulties that present themselves to the teacher. Among these is especially the one associated with obtaining adequate teaching material for students in the first five grades. This in itself will relieve teachers of considerable worry and waste of time. During the annual convention of the Music Teachers' Association of California, which will take place in San Francisco, July 6th, 7th, 8th and 9th, Mrs. Bevtitt will have an excellent opportunity to introduce her normal course among some of the leading teachers in the State.

Henrik Gjerdrum, the prominent Norwegian pianist and teacher, finished his season before the summer holidays with two most interesting pupils' recitals in which his pupils displayed fine technique, keen musical understanding and proof of most thorough training. The first recital, June 5th, was held in the beautiful home of Mr. and Mrs. John Oscar Gantner, 2900 Vallejo street; about 100 guests were present.

The assisting artist was Amerigo Frediani. The program was as follows: Prelude in G Minor (Rachmaninoff), English Morris Dance Tune (Percy Grainger), John Gantner; Les Sylvains (Chaminade), Ida Smith; Waldesrauschen (Braungardt), Vallejo Gantner; Polonaise in A Major (Chopin), Julia Barr; Reverie Russe (Hermann), Maud Weidenmuller; Wedding Day at Troldhaugen (Grieg), Mrs. Edith Nielsen; group of songs by Amerigo Frediani; Caprice (Sinding), Andante Finale (Lucia di Lammermoor) (Letchetizky), Violet Johnsen; To Spring (Grieg), Caprice (Stavenshagen), Adela Carrillo Gantner.

The second recital was given by the younger pupils. The picturesque home of Mr. and Mrs. Milton Eisner, 3050 Pacific avenue, was the setting for this event. Augusta Hayden, soprano, assisted with a group of songs which were greatly appreciated by the audience. The young pupils distinguished themselves splendidly. The following pupils took part: Engracia Freyer, Claire Corliss, George Block, Bernice Dito, Albert Bernstein, Claire Wiedenmuller, Franz Freyer, Catherine Jacobs, Margaret Kittay, Adaline Bernstein, Ernest Rosenstein, Emily Le Compte Rogers, Nathan Rogers, Helen Eisner, Billy Moore Jr., Solveig Wetteland, Robert Castberg, Louise Rosenstein, Adela Carrillo Gantner.

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RIEGELMAN DELIGHTS SAN JOSE

Mabel Riegelman was presented in a recital in costume in San Jose on Saturday afternoon, May 23d, with unusual success. Much can be said about Miss Riegelman as an artiste. She has a glorious voice, a winsome personality, histrionic ability of unusual order, and her interpretation of concert programs is interesting, entertaining and delightfully true to the intent of the composer. Speaking of Miss Riegelman's recent appearance in San Jose, the Mercury-Herald of that city, in its May 24, 1925, issue, says:

"Mabel Riegelman Concert Pleases. Prima Donna Gives Costume-Recital. Miss Mabel Riegelman in a costume recital yesterday afternoon delighted a large audience which filled the grey room of the Vendome hotel. The petite prima donna of the Chicago Grand Opera Company was presented by the Music Study Club of San Jose. She was ably assisted by Miss Marjory Fisher on the violin and Frank Moss at the piano.

"With a clear, high soprano voice of mel-low quality which she used with exquisite finesse, Miss Riegelman was equally delightful in selections from grand opera and in the Chinese Mother Goose Rhymes which she sang. In the Berceuse from Jocelyn, by Gounod, Miss Marjory Fisher played a violin obligato with fine musical feeling and technique.

"In singing a group of old French songs Miss Riegelman wore an engaging old-fashioned costume of flowered silk, with her hair powdered. Her Chinese costume and head-dress, which were most unusual, were formerly worn by a Chinese actress. In the slippers, which were the real theatrical shoes of the Orient with heels in the centre, Miss Riegelman simulated the little mincing steps of a Chinese lady. For the last numbers on the program she appeared in a modern dress.

"Miss Riegelman's first group of songs included Come, Sweet Morning, an old French song by Elkin, arranged by A. L.; Vous Dansez, Marquise, by Lemaire, she sang in a delightful, coquettish manner. This was followed by Non, je n'irai plus au bois, a bergerette of the eighteenth century by Wekerlin. In Johann Strauss' Voci de Primavera Miss Riegelman's voice rose to birdlike trills, bringing into the concert room a breath of springtime and the fragrant air of the woods. In Un bel di from Puccini's Madame Butterfly, Miss Riegelman showed fine musical feeling and training.

"The Berceuse from Jocelyn with obligato by Miss Marjory Fisher was followed by The Call of Radha by Harriet Ware. The audience was delighted with her rendering of Gretel by Pfitzner and On a March Night by Taubert. The Fairy Pipers by A. Herbert Brewer, was sung with exquisite lightness. The Little Star, arranged and translated by Frank La Forge, Miss Riegelman gave with great tenderness."

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John Claire Monteith, basso-cantante, concert and oratorio singer of New York, who has been secured to sing one of the leading roles in The Creation to be given at Salt Lake City, Utah, in the big open air production on Tuesday, June 30th, at the sunset hour, will make his first appearance in Salt Lake City at that time. Monteith, who is an oratorio singer of distinction, arrived in the Northwest a few weeks ago from New York and has been concertizing in Oregon, Washington and Idaho. Following his appearance there he will come to San Francisco and Los Angeles and plans to make his permanent residence in this State for a part of each year.

Noted as an interpreter of the great oratorio roles, Monteith has appeared many times in The Creation in which he will be heard and in The Messiah, Elijah, Redemption, Seven Last Words, The Holy City and The Seasons.

Possessing a voice of great beauty, which he uses with ease and a finished skill in diction, phrasing and style, Monteith is an oratorio singer who establishes a strong bond of sympathy with his audience. Not only the distinctness of his enunciation, but the rare sincerity with which he interprets these characters of sacred music, added to his long study of oratorio style and tradition, will make his appearance one of great joy to the Salt Lake patrons of oratorio.

Mr. Monteith will arrive in San Francisco about the middle of July. Plans are being made for his appearance in concerts in this city and around the bay next season.

Mrs. Zay Rector Bevtitt, the widely known pedagogue and author, returned from a three months' tour through interior California cities giving her thorough and exceptionally instructive normal courses, based on her instructive and interesting new book, "Piano Playing by Harmony Diagrams." It is exceedingly creditable to the teachers of interior California cities that Mrs. Bevtitt's visit was taken advantage of and that her return visits are assured. For the present Mrs. Bevtitt is giving her normal course in San Francisco at Sherman, Clay & Co. and the same extends from the middle of June to the

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THE GRAND OPERA SEASON

With an advance subscription that overshadows any previous season and with work proceeding with the utmost dispatch in the rehearsing of the chorus and the ballet, officers of the San Francisco Opera Association are jubilant over the prospects of this city making another musical record this fall on the occasion of the third annual season of the San Francisco Opera Company.

The subscription privilege which has now been extended to the general public is for the eight announced performances, beginning September 19th and extending until October 2d. The season as heretofore will be given in the Exposition Auditorium.

Gaetano Merola, general director, has completed plans for the transformation of the Auditorium again into a great, comfortable opera house. According to Merola, the experience of the two previous seasons has been employed this year to enable the management to perfect the remodeling of the Auditorium in such a way as to assure the most complete enjoyment of the productions.

The elaborate settings that are to be a feature of the coming season are now being produced under the direction of Signor Grandi, technical director brought here from La Scala, Milan, for this purpose. The old Valencia Theater on Valencia street is being used as the production studio of the opera company.

The ballet for the opera is being rapidly organized by Natale Corossio, ballet master of the company. Rehearsals are being held in the Corossio Studio on Sutter street, where the opera chorus is also being rehearsed.

The repertoire and dates of the season as now announced are as follows: Saturday, September 19th, Manon; Monday, September 21st, Samson and Delila; Tuesday, September 22d, Tosca; Thursday, September 24th, Barbiere di Siviglia; Saturday matinee, September 26th, Anima Allegra; Monday, September 28th, Aida; Wednesday, September 30th, Martha; Friday, October 2d, Amore Dei Tre Re.

LOUIS GRAVEURE

Manager Selby C. Oppenheimer, directing the pedagogic activities of Louis Graveure, is busily engaged in transferring a completely booked week of lessons and crowding them into the four weeks during which Graveure will be in San Francisco, his time being curtailed on account of an unexpected Berlin engagement. To do this it becomes necessary to abandon the Master class series and to devote all of Graveure's time here to private teaching. The most unfortunate phase of this compulsory change in plan is the necessary abandonment of Graveure's series of lectures—but Oppenheimer has induced the noted baritone to devote from 9:00 o'clock until 11:00 o'clock on Monday morning, July 27th, to a comprehensive general discussion on the now famous Graveure system and on the method that he uses in developing voices and singing perfection.

To this two-hour discourse all enrolled pupils are invited, and in addition, for the nominal sum of \$2.00, the public will be admitted to this extraordinary session. All of Graveure's lessons will be given in the Assembly Hall of the California Club at 1750 Clay street, near Van Ness avenue, a beautiful concert hall which surrounds the pupil and teacher with all the environment of the recital hall.

There are still a few unsubscribed periods of one-half and one hour duration available and Manager Selby C. Oppenheimer, from his office at 68 Post street, is filling these rapidly and is already assured that Graveure's time will be completely booked before the baritone reaches this city.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

MUSIC IN BERKELEY

Berkeley, June 26, 1925.

The Greek Theatre Sunday concerts were resumed June 14th with a pleasing and varied program by the Orpheus Club of Oakland. Marion Hovey Brower, soprano, was the soloist on this occasion and contributed a group of modern songs which were enthusiastically received by the large audience. The second concert of this series was given by Miss Elsie Juillerat, contralto, and Edward Juillerat, baritone. The program included compositions by Buzzi-Peccia, Thomas, Handel, Bizet, and was brought to an interesting close by two duets from Saint Saens' Samson et Delila. Phyllida Ashley Everingham, pupil of Paderewski and Stojowski, will be the artist for the third Sunday concert June 28th and will offer the following brilliant program: Theme Varie (Paderewski), Nocturne D flat, op. 27, No. 2 (Chopin), Etude in C minor, op. 10, No. 12 (Chopin), Waltz A flat, op. 34 (Chopin), Chant d'Amour (Stojowski), By the Brookside (Stojowski), Rhapsody No. 10 (Liszt).

Sigismond Stojowski, world renowned pianist and pedagogue, will appear in a recital at Wheeler Hall on the evening of the 30th. The program follows: Organ Prelude and Fugue in A minor (Bach-Liszt), Rondo A minor (W. A. Mozart), Sonata C major, op. 53 (Waldstein) (L. van Beethoven), Capriccio B minor, op. 76, No. 2 (J. Brahms), Intermezzo A flat major, op. 76, No. 3 (J. Brahms), Etudes Symphoniques, op. 13 (R. Schumann).

Mrs. Maurice Anger was hostess recently at a musical tea in honor of Radiana Pazmor. Miss Pazmor gave a splendid delivery of two old arias by Gluck and a group of modern English songs on this occasion. She was ably supported by Suzanne Pasmore at the piano. F. P. M.

ELWYN ARTIST SERIES

The demand for season tickets for the series of ten subscription concerts at the Exposition Auditorium, sponsored by the Wolfsohn Musical Bureau through agency of the Elwyn Concert Bureau, is so pronounced that the management is more than optimistic regarding the success of the venture. In fact, having passed the 1000 mark in the number of subscriptions, Mr. Shepherd of the Elwyn office says that Andrew Carnegie's dictum regarding money holds good in the concert field. Mr. Carnegie claimed: "The first \$1000 come the hardest—the rest is comparatively easy." The roster of artist attractions to appear on this course include: Edward Johnson, leading tenor of the Metropolitan; Margaret Matzenauer, leading contralto of the Metropolitan; Josef Hofmann, pianist; Cecilia Hansen, violinist; Maria Kurenko, soprano; Toscha Seidel, violinist; Vincente Ballester, Metropolitan baritone; Thamar Karsavina and her ballet with Pierre Vladimiroff; joint recital of Olga Samaroff, pianist, and the London String Quartet; joint recital of Hulda Lashanska, soprano, and Felix Salmond, English cellist. Exact reservations for patrons may be made and held until October 1st for the payment of a small deposit at Sherman, Clay & Co.

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STEINDORFF SEASON A TRIUMPH

Paul Steindorff, the distinguished orchestral, operatic and choral conductor, than whom there is no one who has done more for the rapid musical development of the bay region, began his second operatic enterprise at the Municipal Auditorium Opera House in Oakland on Saturday evening, June 27th, with a presentation of *The Prince of Pilsen*. Unfortunately the writer was unable to attend the performance on time to give it a detailed review in these columns, but we shall certainly see to it that in the

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next issue we will tell our readers in detail about the artistic character of these events. In the meantime we can say that the opening production was received with enthusiasm by a crowded house and that every member of the cast, which includes experienced and efficient artists, added strength and enjoyment to the performance. If you like to hear excellent light opera well presented go and hear the Steindorff Company.

HOLLYWOOD BOWL CONCERTS

Just before going to press we received information from the publicity department of the Hollywood Bowl Association of which Mrs. J. J. Carter is the president that everything is ready for the matchless season of events which will begin on Tuesday, July 7th, with Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, in the conductor's chair. We can assure our readers that they will make no mistake to arrange their vacation plans in such a manner as to include the Hollywood Bowl among their points of destination, for, in addition to Mr. Reiner, there will be other distinguished conductors as already mentioned in this paper. Mr. Reiner will conduct during the first week, from July 7th to July 11th (inclusive), while Sir Henry Wood, conductor of the London Symphony Orchestra, will conduct the second week, from July 14th to July 18th (inclusive).

Ulderico Marcelli, one of the most brilliant and ingenious leaders of photoplay theatre orchestras in the country, made a flying visit to San Francisco last week and was a welcome visitor at the Musical Review office. Mr. Marcelli, it will be remembered, was the first conductor at the magnificent Metropolitan Theatre in Los Angeles, and at that time created an excellent impression. Since then he has been associated with Grauman's Egyptian Theatre in Hollywood, where he gained fame for his artistic and realistic musical settings to feature pictures and his splendid overtures, many of which were his own compositions. He has now, after three years' absence, been re-engaged at the Metropolitan Theatre, where he will introduce an entirely new and high-class musical atmosphere. He will interpret the foremost overtures and among his special features will be symphonic arrangements of the popular style of works. We know of no orchestral conductor in the United States that combines the love for the classics and the judgment for popular concession in quite such a degree as Mr. Marcelli. In addition, he is a very excellent composer whose creative art assists him in arranging settings of a most musicianly and dramatically correct character. We congratulate the Metropolitan Theatre for having the foresight to bestow upon Mr. Marcelli its confidence and we feel sure the management will never regret its decision.

Miss Elizabeth Simpson, the widely known piano pedagogue, has recently purchased a new residence-studio in the Elwood Park section, Berkeley, and celebrated the event with a housewarming on Sunday afternoon, June 21st, when she entertained a large number of prominent musical people from both sides of the bay. Elwin Calberg rendered a special program in honor of the occasion. The following representative compositions were given a musicianly and carefully discriminating interpretation: Sonata F minor (Brahms); Nocturne C sharp minor (Chopin); Novelette D major (Schumann); Au bord d'un source (Liszt); Barcarolle (Rubinstein); Staccato Etude (Rubinstein); Navarra (Albeniz); Barque sur l'océan (Ravel); Polka (Rachmaninoff); Blue Danube Arabesque (Schulz-Evler). Mr. Calberg will present this same program at a concert to be given in San Francisco some time next fall. This was Miss Simpson's closing event of the season and during July she will go on

a vacation to Huntington Park. She is very enthusiastic about the success of last season.

The Swayne Club, an organization composed of former pupils of Wager Swayne, gave a reception and musicale on Sunday afternoon, June 7th, in honor of Mrs. William J. Younger, who recently returned from extensive travel and study in Europe. A program of highly interesting selections was interpreted by two members of the club—Stella Howell-Samson and Elwin A. Calberg—both well known and well liked pianists. The affair took place in the studio of the San Francisco Musical Club in the Kohler & Chase building, San Francisco. Mrs. Samson and Mr. Calberg have coached with Miss Elizabeth Simpson, well known teacher of Berkeley and San Francisco, since Mr. Swayne's departure for Paris. The members of the club who assisted in receiving were: Misses Elizabeth Simpson, Ruth Viola Davis, Marion Frazer, Aileen Fealy, Maye Carroll, Eva Rittigstein, Ruth Dobbins, Ethel Denny, Mabel Brousseau; Mesdames George Uhl, Lillian Frater Betzel, Audrey Beer Sorel, Helena Munn Redewill, Stella Howell Samson and Elwin A. Calberg.

Miss Dorothea Mansfeldt gave an evening of music on Tuesday, June 16th, which was enjoyed by about fifty guests at her studio, 207 Cherry street. A very talented child pianist of thirteen years of age, Dorothy Scholz, was presented in a very interesting and well chosen program. Miss Jean Allen, cellist, was the assisting artist. The program was as follows: Scenes from Childhood (Schumann), Dorothy Scholz; (a) Ballade F major op. 38 (Chopin), (b) The Lark (Glinka-Balakirew), Waltz Brillante (Chopin), Dorothy Scholz; Sonata (piano and cello) (Grieg), Miss Dorothy Mansfeldt, piano, Miss Jean Allen, cello; Concerto (3d movement) (Mendelssohn), Dorothy Scholz, Miss Dorothea Mansfeldt, second piano.

Pupils of Miss Dorothea Mansfeldt gave an enjoyable program at their teacher's studio on Friday evening, June 19th, when the following compositions were excellently rendered: The Grandfather's Clock (Smith), the C major scale on Parade (Fox), Billie Griffith; Candeur (Burgmuller), Harold Anderson; The Goblins' Frolic (Heller), The Wood Nymphs' Harp (Heller), Jack Sullivan; An Invitation (Friml), Minute Waltz (Chopin), Marvis Levin; Ballade (Burgmuller), Junior Gibbons; Fur Elise (Beethoven), Marian Jensen; Butterfly (Grieg), Military Polonaise (Chopin), Billie Sullivan; Scarf Dance (Chaminade), Scherzando (Beecher), Levinia Loder; Minuet (Paderewski), Betty Jensen; Ballade F major (Chopin), Waltz Brillante (Chopin), Dorothy Scholz; Prelude C sharp minor (Rachmaninoff), Betty Dempsey; Sonata Pathétique, first movement, (Beethoven), Marie Clavere; Pres de la mer (Arensky), Air from Suite (Moszkowsky), Country Gardens (Grainger), Janet Gate; Concerto G minor, third movement, (Mendelssohn), Dorothy Scholz, Dorothea Mansfeldt, second piano.

Allan Bier, the well known and accomplished pianist and teacher, was married to Marcelle Meyer at White Plains, N.Y., on Wednesday, June 17th. The newlyweds will be at home after August 1st at 116 Cherry street, San Francisco.

THE SAN FRANCISCO BANK

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For the quarter year ending June 30, 1925, a dividend has been declared at the rate of four and one-quarter (4 1/4) per cent per annum on all deposits, payable on and after July 1, 1925. Dividends not called for are added to the deposit account and earn interest from July 1, 1925. Deposits made on or before July 11, 1925, will earn interest from July 1, 1925.

A. H. MULLER, Secretary.

Mrs. John P. Coghlan, recently elected president of the San Francisco Musical Club, was also a visitor at the Portland convention and thoroughly enjoyed meeting many people in sympathy with her in creating better and better conditions for musical endeavor. She will now prepare herself to conduct the administration of affairs at the San Francisco Musical Club in a manner to further foster the problems for which the organization has been founded.

Mrs. Fred L. Olson, one of Portland's leading soprano soloists and teachers, attended the Yeatman Griffith classes in San Francisco and expressed herself in terms of the utmost enthusiasm regarding the valuable educational work Mr. Griffith is doing. Mrs. Olson is the wife of Judge Olson of Portland and among her most effective endeavors is the directing of the Olds, Wortman, King Industrial Chorus, which presents two or three programs during the course of a year and adds immeasurably to the musical progress of the Northwestern territory. Mrs. Olson is taking a keen interest in Portland

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musical affairs and belongs to one of those valuable citizens who are doers as well as talkers. She has promised the Musical Review to furnish it occasionally with Portland musical news. Mrs. Olson was accompanied by Miss Olga Ruff, soprano, also a very well known and artistically proficient vocalist of Portland. Miss Ruff also took advantage of the splendid Griffith classes.

Ashley Pettis, the distinguished American pianist, who is doing so much to introduce the best works of American composers, stopped over in San Francisco on his way to New York from Portland, where he appeared with success at the national convention of music clubs, and we had a very pleasant chat with him. During his stay two or three of the daily papers published interviews with him which we shall be pleased to refer to in more detail in a future issue of this paper. Mr. Pettis expects to come to the Coast on a transcontinental tour next season and we feel certain that those who have heard him last time will be happy to hear him again and in addition there will be many more who will hear his program upon the advice of those who already enjoyed his playing.

Nino Marcelli, the distinguished conductor and composer, who is making such a brilliant success in San Diego, conducted Saint-Saens' Oratorio Samson and Delilah at the Spreckels Theatre of that city on Monday evening, June 1st. The event was such a magnificent triumph that we feel justified to republish a very intelligent and extensive review from the pen of Bruno David Usher, which appeared in one of the daily papers immediately after the performance.

Adele Ulman presented her young boy piano pupils in a delightful studio program Saturday afternoon, June 13th. Not only did all play well but they showed a good understanding of the pieces played, and by their accurate interpretation displayed the careful training they have had. Those taking part were: Herbert Juda, Henry Charles, Alvin Charles, Leonard Baer and Jerome Cramer. Some of the well-known composers represented were: Haydn, Schumann, Beethoven, Schubert, Scharwenka, Paderewski and Mendelssohn. At the conclusion of the boys' recital Frances Levy gave a creditable performance of Schubert's Impromptu in A flat. Miss Elizabeth Jamison sang several songs in a clear soprano voice. Both young ladies are pupils of Miss Ulman.

Adele Ulman, after a busy season, has closed her vocal and piano studios on June 20th. A few days later she will motor to Yosemite Valley, where she will entertain Camp Curry audiences nightly with her singing. Miss Ulman will resume her teaching the second week in August.

SCHUMANN-HEINK HONORED

The following dispatch from Omaha, appearing in the daily papers of June 25th, testify to the high esteem and affection in which Mme. Schumann-Heink is held by the Disabled American Veterans of the World War:

Omaha, Neb., June 24.—Mme. Schumann-Heink, famous prima donna and "mother" of America's 50,000 maimed, represented by the Disabled American Veterans of the World War, sang for "her boys" last night and in turn received the solemn pledge of her "sons" that they would sing "Taps" when she was no more.

Every year Schumann-Heink, herself a gold star mother, travels from one end of the country to another to sing songs of the war and each time she receives the pledge of the bugle's requiem.

As the last note of the bugle sounded by Robert J. Martin of Minneapolis had died "Mother Schumann-Heink" sang and then between short sobs extended her right hand:

"Remember boys—your promise—that when I go—your bugler will put me to rest—you promise?"

The right hand of each maimed hero present went up in resolute military fashion and the famous singer seemed pleased.

"You give me too much honor," she said in her characteristic broken English. "I love to serve you. I love you. For a little bit of singing you make such a fuss. My boys, as long as Schumann-Heink lives, if you really want me, I will be pleased, honored—to come back to you."

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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THE LISZIEWSKA CONCERT

Marguerite Melville Lisziewska, the noted associate teacher of the famous Leschetitzky, gave a piano recital at the Fairmont Hotel on Thursday evening, June 18th, and impressed many of her large audience with the technical proficiency of her interpretations. It was evident that in some respects she was hampered by either the atmosphere that prevailed or other conditions with which we are not familiar, but we feel certain that an artist of such reputation certainly could have revealed herself in a more emphatic fashion than was the case on this occasion. However, she proved herself competent to display the various pianistic qualifications that justified her to interpret a program of the huge artistic proportions she presented on this occasion.

She proved herself an artist of authority, a technician of vast resources and an in-

terpreter who has fathomed the depths of various emotional requirements. That her impression upon her audience was lasting could be ascertained from the prolonged and enthusiastic applause that rewarded her at the conclusion of every number. The complete program was as follows: Organ Prelude and Fugue (Bach-D'Albert); Sonata op. 81 (Beethoven); Ballad op. 10 "Edward" (Brahms); Intermezzo op. 119 (Brahms); Fable, In the Night, Dream Visions (Schumann); Prelude, Nocturne, Mazurka (Chopin); La Fille aux Cheveux de Lin, La Sérénade Interrompue, Fireworks, (Debussy); The Chimes of St. Patrick's (Whithorne); Andaluza (De Falla); St. Francis Walking on the Waves (Liszt).

YEATMAN GRIFFITH'S SUCCESS

Yeatman Griffith has concluded his successful master classes in San Francisco and has left for Los Angeles. He has reason to feel gratified with the brilliant results of his visit and everyone of those who attended his classes is enthusiastic over the splendid additions to their knowledge which the master was able to give them. There is a certain common-sense and value to Mr. Griffith's instructions which will take more space than we have at command at this moment to explain and we shall take great pleasure in going into more details in the next issue. We attended one of the classes and discovered some facts which we feel our readers would be glad to know about. Therefore we shall just content ourselves with the statement that Mr. Griffith's class grew from the time he arrived until he left and by this unparalleled growth proved the importance and merit of his mode of instruction.

THE PROGRESSIVE SERIES

Mr. Blake, president of the Art Publication Society of St. Louis, accompanied by Mr. Waldron, was a visitor in San Francisco during June and we were indeed most delighted to have a long chat with this exceptionally interesting and intelligent gentleman. Mr. Blake gave us a little book describing the requirements entitling a teacher to attend the Teachers' College maintained by the Art Publication Society, and we know of no institute that is qualified to train music teachers in quite such a thorough and complete manner. We shall devote some space in our next issue to the ideal itinerary of this college and to the splendid manner in which Progressive Series creates an actual standard for music teachers. We are happy to know that many colleges and schools, as well as private teachers, are using this series. Nothing has done more to establish a musical educational standard in America than the Progressive Series of Piona Lessons, of which Leopold Godowsky is the editor-in-chief.

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PRELIMINARY ANNOUNCEMENT

THE Pacific Coast Musical Review is at last ready to make a very important announcement. The impending celebration of the Diamond Jubilee of California's admission into the American Union and the beginning of the twenty-fifth year since the foundation of the Pacific Coast Musical Review will afford us an opportunity to publish a Souvenir Edition of an extent and variety that will surpass anything of the kind we have yet undertaken. We will dedicate this Souvenir Edition—"MUSICAL CALIFORNIA"—to our resident artists and teachers. Particulars and date of publication will be announced in later editions. We shall be pleased to designate the publication day according to the wishes of those interested in musical activities as near as possible to Jubilee Week and to the beginning of the 1925-1926 music season.

CONCERTS AT MASTER SCHOOL

During June the Master School of Musical Arts of California gave two excellent concerts which relieved somewhat the monotony of musical stagnancy which usually characterizes the summer months in San Francisco. The first of these took place at the Fairmont Hotel on Wednesday evening, June 17th, when Nicolai Mednikoff, the eminent Russian pianist and composer, gave a recital including the following program: Chromatic Fantasie and Fugue (Bach-Bulow); Sonata op. 57 (Appassionata) (Beethoven); Intermezzo (Brahms); Ballade (Brahms); On Wings of Song (Mendelssohn-Liszt); Spinning Song (Mendelssohn); Nocturne, Mazurka, Two Studies, Two Valses, Polonaise (Chopin).

Mr. Mednikoff is an artist of various pre-dominating faculties. He is in the first place a technician of splendid proficiency and purity and he is also a poet of gratifying emotional character. He plays with authority, surety and precision and enthused his audience with the thoroughness and judgment of his interpretations. The prolonged applause that greeted every number of his program demonstrated the high esteem in which his audience evidently holds him and the pleasure derived from his performances did not only testify to his artistry but also emphasized the effect of his striking personality. It was in every way a most delightful event.

Cesar Thomson, the eminent Belgian violin virtuoso, whose reputation has been among the most enviable in the musical world for many years both as artist and pedagogue, enthused a large audience at the Fairmont hotel at a recital on Wednesday evening, June 24th. His astounding technical feats, his fine, masterly authority in interpreting classics, his vitality and virility created a profound impression among his delighted listeners. Mr. Thomson certainly verified all the enthusiastic reports that preceded his appearance in this city. The writer never heard a more "violinistic" style and thorough comprehension of the significance of violin literature than was revealed at this important event. The following program was thoroughly enjoyed by everyone in attendance: Twelfth Sonata (Corelli-Thomson), Romance (Rubinstein), Impromptu (Chopin-Thomson), Danse Oriental (Rubinstein-Thomson), Mazurka (Chopin-Thomson), Serenade for Two Violins and Piano (Sinding), second violin played by Harriet Schreyer, assistant of Professor Thomson; Berceuse (Simon), Slavonic danse in A flat (Dvorak-Thomson).

Harriet Schreyer, assistant to Mr. Thomson, showed splendid musicianship and virtuosity in her gratifying interpretation of Sinding's Serenade for two violins. Mr. Polak played the accompaniments and the piano part of the Beethoven Sonata with that virility and emphasis for which he has become so well known.

WARFIELD THEATRE

Milton Sills, perhaps the most popular of the screen heroes and a featured player of some of our biggest film plays, including "The Sea Hawk," has been elevated to stardom by First National Pictures, Inc., and will be seen at the Warfield next week in his first starring vehicle, "The Making of O'Malley."

There is melodrama aplenty, police chasing rum runners, life as lived in New York's most congested area, and all of it bound together by an interesting love plot. And then, too, there is all sorts of comedy sprinkled throughout all the action of the plot.

Art Landry, the master of syncopation, and his new band, which are making such a profound hit this week, will be the Fanchon & Marco stage offering next week. They will be assisted by Helene Hughes and Otto Poetz in song and dance numbers.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 7

SAN FRANCISCO, JULY 15, 1925

FIVE CENTS

FIFTEENTH STATE CONVENTION OF MUSIC TEACHERS BRILLIANT SUCCESS

Instructive Discussions and Interesting Programs Represented Principal Features of Successful Conclave—Frank Carroll Giffen Proves Energetic and Intelligent Presiding Officer—Eleven Counties Send Wide-Awake Delegates—Over One Thousand Members in Association—Los Angeles and San Diego Extend Invitations for Next Convention—Two Tickets Nominated for Election

By ALFRED METZGER

The Music Teachers' Association of California opened its fifteenth annual convention in the Colonial ballroom of the St. Francis Hotel on Monday afternoon, July 6th, with one of the largest assemblages we have seen at any of these important affairs. Dr. Walter John Sherman conducted a most impressive and fervid invocation to which everyone listened with devotion. J. Emmet Hayden, supervisor, and one of the most enthusiastic sponsors of music in San Francisco, welcomed the delegates in the name of the city and its Mayor with that ease and diplomatic style which characterizes all his addresses. He was given an enthusiastic ovation. Mrs. Alvina Heuer Wilson, president of the San Francisco Music Teachers' Association, extended greetings in that hearty, cordial and convincing manner which has made her such a popular and cherished factor in the pedagogical organizations of California. Frank Carroll Giffen, president of the California Music Teachers' Association, made one of those eloquent, common-sense and clean-cut addresses which have caused him to be in such great demand at official occasions during the last few years. Mr. Giffen possesses a fine sense of humor, in addition to his always saying the right thing at the right time, that he is listened to with rapt attention and pleasure. He spoke of the hearty co-operation which the officers and committees have given him and without which he would have been powerless to plan and institute this convention. He called attention to the fact that the State Board of Education had at last officially recognized the Music Teachers' Association of California by selecting its appointees as examiners for those music teachers contemplating positions in the public schools who can not show any other credentials to satisfy the Board of Education of their qualifications to teach music in the schools.

After the introduction of the State officers and delegates, the latter representing eleven counties, a vocal ensemble of women from the San Francisco branch of the Music Teachers' Association of California sang compositions by Percy Rector Stevens, Mrs. H. A. Beach and Charles Hawley. The ensemble, which made a splendid impression because of the spontaneous and balanced presentation of the numbers, consisted of Mme. Stella Raymond-Vought, Miss Rena Lazelle, Miss Helen Colburn Heath, Mrs. Pearl Hossack Whitcomb, Mrs. Annae K. Blotcky, Mme. Louise Brehany, Mrs. Lillian Birmingham and Miss Harriet Fish. Mrs. E. E. Young, official accompanist of the convention, played the accompaniments with that musical intelligence with which she invests all her work. The brief musical part of the opening session was followed by discussions setting forth views of newspaper people.

Roy Harrison Danforth of the Oakland Tribune took as his subject The Teacher and the Innocent Bystander, and he dealt with both the serious and humorous side of the question, making an excellent impression upon the 200 professionals in attendance. We found one of his conclusions specially to the point, namely, that the apparent lack of thoroughness in musical en-



WALTER HENRY ROTHWELL

The Noted Conductor of the Philharmonic Orchestra of Los Angeles, Who Conducted Frank Patterson's Opera, The Echo, at the Biennial of the National Federation of Music Clubs in Portland. (See page 7.)

deavor by so many people is due to the fact that they do not bring to their study and teaching that inherent enthusiasm, sympathetic affection, appreciation of beauty and unselfish devotion which the art absolutely requires in order to bring inspiration and idealism to its sponsors. He rightly claimed that as long as music is regarded primarily as a business only fit to make a living from, so long will it be impossible for a portion of the profession and students to practice the art in the full beauty and heartiness necessary to make it a blessing to the multitude.

Redfern Mason, musical editor of the San Francisco Examiner, spoke on the Basis of Musical Criticism. He employed that eloquence of delivery and that erudite knowledge in musical history and development which has helped to make him the authority in music for which he is recognized by the profession. He claims that a critic is nothing more or less than an interpreter who must possess sufficient knowledge to intelligently inform his readers regarding the inherent qualities, both technical and emotional,

and the artistic value of a composition. He pointed out that some of the greatest musicians and writers of their time have found it expedient to condemn the works of their contemporaries who, nevertheless, gained fame and immortality afterwards. And he added that this will ever be so long as writers are influenced by contemporary conditions and can not look into the future.

During the evening the customary banquet was given and it was attended by about 200 people. Charles M. Dennis, director of the association, that is a member of the board, and judging by his poetic and witty manipulation of the toastmaster's gavel we almost had said of the bard. Mr. Dennis is very clever in announcing the speakers. He has a supply of stories which we did not think he was old enough to accumulate. However, they were all to the point and aroused prolonged and hearty merriment. There were many speakers, all of whom had the common sense to restrict their remarks to only a brief time, and they said a great deal in the short period of their address. Among them was Henry Bretherick, who was titled "Father" of the association by Mr. Dennis, and who was one of the most revered attendants throughout the convention. Mr. Bretherick has done a great deal for the organization and we were glad to note that his work is so much appreciated. The speakers included practically all the officers and county vice-presidents of the association and also representatives of the press.

There was a short musical program. Walter Campbell, honorary member of the San Francisco Music Teachers' Association, now in his eighty-seventh year, sang a few songs with a vigor, a resonance of voice and a depth of emotional color, specially in the love songs, that certainly bore out his contention that age had nothing to do with the quality of a voice, if one knows how to sing. Mrs. E. E. Young played his accompaniments with much sympathy and musicianship. Miss Malen Burnett, first piano; John C. Manning, second piano, and Mrs. E. E. Young, third piano, interpreted the Bach E minor concerto for three pianos. They played with fine sentiment and technical proficiency. They were warmly applauded by colleagues and guests. Robert Rourke interpreted three violin compositions by Wieniawsky, Dvorak-Kreisler and Heuberger-Kreisler with freedom of style and flexibility of tone ably and judiciously accompanied by Eva Garcia. It was a most delightful occasion.

Tuesday Session

The first part of Tuesday morning's session was devoted to radio activities followed by a round table discussion on this subject, directed by Miss Alice Eggers of the Alameda County branch. R. C. Koernig, repre-

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

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sented KGO and Theodor J. Irwin, KPO. Many enlightening and instructive subjects were presented to the delegates in attendance and no doubt they gained a better understanding of the relations between the radio and the profession. Mrs. Grace C. Stanley, former commissioner of elementary schools, gave a very illuminating address on Music in Relation to Education. Ruth Mary Barr, soprano, of the Ventura County branch, possessor of a fine voice and convincing interpretative faculties, sang a group of songs by Cadman, Curran and Beach with splendid effect. A discussion of public school music concluded the morning's session.

One of the most enjoyable, instructive and artistic events of the convention was an illustrated lecture on the Later Sonatas of Beethoven by Edward Ballantine, instructor of music at Harvard University, and at present associated with the summer session at the University of California. Anna Miller Wood Harvey of the Alameda County branch and one of California's most successful vocal artists and pedagogues, who spent several years in Boston, sang a group of Mr. Ballantine's songs, arousing enthusiasm both for herself and the composer. A vocal round table, featuring disputed points in vocal instruction, was very efficiently conducted by Mrs. Josephine Wilson-Jones, president of the Alameda County Music Teachers' Association. The afternoon's proceedings found a very enjoyable conclusion in the interpretation of a group of songs by San Jose composers, including such well-known names as Earl Towner, Philip Schinham, Daisy L. Brinkler and Edward F. Schneider. They were sung with splendid insight and ringing soprano voice by Lulu E. Pieper of the Santa Clara County branch, with Daisy L. Brinker as an able accompanist.

What may easily be termed the most ambitious, most extensive and most varied program of the convention was given on Tuesday evening. In the last issue of the Pacific Coast Musical Review we published the programs in full and feel that it is not necessary

at this time to repeat them. They were given in detail and were interpreted with but few minor changes that do not necessarily affect the general excellence of the selections. So if our readers will bear with us we will only mention the participants at this time, referring them for the program numbers to our issue of July 1st.

Dolce Grossmayer of San Diego played a group of piano compositions with authority, firmness of touch, clarity of technic and intellectuality of phrasing. She deservedly received a very cordial demonstration. Inez Anderson, contralto of San Diego, sang a group of representative vocal compositions with an unusually warm and rich voice, a very splendid emotional discrimination and excellent diction. She was effectively accompanied by Beatrice Anthony of Oakland. W. E. Hullinger, flutist of Los Angeles, accompanied with artistic distinction by Earl Fraser of Santa Ana, played two groups of flute compositions with a fine, rich tone, a very discriminating sense of phrasing and a convincing emotional presentation. He added to his published program numbers Bagatelle by Flashman, also a Los Angeles flutist, dedicated to Elias Hecht, founder of the Chamber Music Society of San Francisco. It proved a very ingenious and melodious gem which was enthusiastically received.

Alma Stetzler, soprano of Los Angeles, sang two groups of songs. She revealed a pliant, sympathetic and efficiently employed lyric voice of excellent quality in all the positions. She sang with fine adherence to tone quality and precision in technical execution. To her fine musicianly instinct and artistic presentation was added a most pleasing personality. The program was concluded by Joseph A. Farrell, basso cantante of San Diego, who sang a group of songs with a resonant, ringing and well employed voice. Mr. Farrell specially sings with fine expression, making every word stand out clearly and obtaining the meaning of the sentiment behind the lyrics. He was deservedly applauded. Following the program the dele-

gates and guests partook of the hospitality of the Wiley B. Allen Company, where Harold Pracht acted as host at a very delightful reception.

Wednesday Session

Dolce Grossmayer of San Diego presided over a piano round table during which the following three essentials of artistic piano playing were discussed: Technic by Charles Draa of Los Angeles, Tone by Olga Block Barrett of San Francisco, Interpretation by John C. Manning of San Francisco. This part of the convention's program proved one of the most enjoyable events of the session and added greatly to the treasure trove of information gathered during these few days. Recognition was given to California composers during the rendition of a number of their works. Those represented were: Pierre Douillet, whose Sarabande and Variations for Two Pianos was given a most comprehensive, artistic and technical reading by the composer and Ellen Edwards. The composition showed the masterly command of thematic development and pianistic spirit. A group of songs by Earl Fraser of Santa Ana were delightfully interpreted by Alma Stetzler of Los Angeles and the composer played two piano works—Nocturne and Concert Waltz—in a manner to emphasize his pianistic art both as to digital and interpretative requirements. Carol Townsend Comstock of Santa Barbara gave a very ingenious and original illustrated talk on Songs for Children. Miss Helen Colburn Heath of San Francisco sang with her excellent voice and fine perception a group of Miss Comstock's appealing children's songs.

During the afternoon Miss Florine Wenzel of Sacramento spoke on Music in the Public Libraries and surprised those who heard her with the excellent work that is being done by California libraries in behalf of their musical departments. Miss Pauline Ireland, soprano, of Sacramento, sang a group of songs by Thurlow Lieurance with a voice that showed fine training and artistic

(Continued on page 5, column 1)



EDITORIAL DISCUSSION



IMPORTANT ANNOUNCEMENT

October 1, 1925, will be the beginning of the twenty-fifth year since the publication of the Pacific Coast Musical Review. We shall do several things to make this year remembered by the musical profession of California. In the first place, we shall publish on October 15th our twenty-fifth anniversary edition—commemorating the silver jubilee year of the paper. We shall combine this with a Diamond Jubilee Souvenir Edition commemorating the seventy-fifth year of California's entrance into the United States. We have no space at this time to speak of the many important features which this number will contain. Suffice it to say that it will be the biggest and most interesting work both from an informative and historical standpoint that was ever published in this part of the country.

The first of a series of activities in behalf of the musical profession will be the establishment of a FREE MUSICAL AND INFORMATION BUREAU for the benefit of artists residing in California. This bureau is of course not intended to compete with the activities of any manager. We intend to show that somehow, somewhere in California there is a demand for resident artists exclusively. There are organizations such as fraternal orders, churches, clubs without sufficient support to afford big prizes, private homes, theatres, booking agencies and managers who actually want to know about the accomplishments, experience, training, remuneration, etc., of artists residing here.

We shall enter into a set of books the names of such artists and the names of those in search for artists, and bring the two together. We shall divide the artists into several classes: Those who are just beginners, without previous experience, and who naturally can not expect remuneration; those who have had brief experience and are willing to accept from \$5 to \$25 an appearance; those who have had from three years' to five years' experience who will be listed as demanding from \$25 to \$50 an appearance; those who have had from five to ten years' experience and are willing to appear for from \$50 to \$100 an appearance; and, finally, those of national and international reputation or having had experience from ten years or over, who are justified to demand \$100 or more for their services.

Our books will eventually include every person and organization seeking artists, from beginners to those of years of practical experience. In time we shall have a complete list of artists as well as those engaging artists. We shall not compete with managers and

A PLEA TO OUR FRIENDS

During nearly twenty-five years the Pacific Coast Musical Review has endeavored to be a sincere friend to members of the profession and students. During these years it has made friends and enemies. It has constantly worked for the interests of the many and has fought against the commercial bigotry of the few. Because of its fairness and opposition to methods entailing unfair advantage of its position as a publication against those unwilling or unable to lend their support, the Pacific Coast Musical Review has had a very difficult and hazardous time to continue publication. However, we know we are doing the right thing and will continue to pursue our policy of squareness.

We would like, now, to ask a real favor of the members of the musical profession and the music students. Hundreds of people ask us during the course of a year to assist them. Either they want advice regarding a teacher, or they want to know how to obtain engagements, or, if newcomers, they want to know how to go about obtaining pupils or recognition, or they want programs reviewed, or they seek other courtesies which we are always willing to extend without asking anything in return.

Hundreds of people, appreciating our friendly and co-operative attitude, would like to reciprocate, but do not know how. They may already be subscribers. They may have nothing to advertise. They may just be parents of pupils whose interests they wish to promote. And so they find no means to express their appreciation. We, therefore, like to suggest one way in which they can be of great assistance to us without any sacrifice or inconvenience to themselves.

If they contemplate buying a piano or other musical instrument they can help us a great deal by patronizing either KOHLER & CHASE or SHERMAN, CLAY & CO., the two oldest music houses on the Pacific Coast. They are advertising with us and we want to convince them that in addition to whatever advantage they already derive through their published advertisements, the editor is able to employ his personal influence to their advantage. Whatever you may be in need of in a musical way, these houses can supply. They carry the finest kind of stock. We can assure you, and indeed pledge our word, that you will receive full value for your money when dealing with these firms, and furthermore you will confer a great personal favor upon

ALFRED METZGER,

Editor, Pacific Coast Musical Review.

P. S.—When you act in accordance with this plea, kindly tell the salesman or manager that you are making your purchase upon the suggestion of this paper. We would also appreciate your telling us when you do so. Lest competitors of these houses, through their salesmen, try to impugn our motives by insinuating that we receive commissions for any sales, we want to emphatically state right now that we shall under no circumstances accept any, as such transaction would nullify our purpose. We also would appreciate it if our friends would inform us when salesmen or managers make such accusations, together with their names.—A. M.

therefore accept no artist who is already on the list of a manager or who expects to deal with a manager. We want to fill a field that is entirely unoccupied. This bureau will be absolutely free to those seeking its assistance and will be placed in charge of Miss Constance Alexandre, with whom the editor of this paper will co-operate.

Associated with this Artists and Information Bureau will also be a publicity bureau free to the advertisers of the Pacific Coast Musical Review. This bureau will give suggestions as to what is necessary to establish a career,

how to go about it to attract the attention of those who engage artists and, if necessary, even writing a few notices or plan prospectuses and circulars. This paper wants to give a kind of service not given by anyone else, something that has long been needed. While many journals (musical and otherwise) seek advertising support on fake circulation, false promises and unfair contentions, the Pacific Coast Musical Review will give a service many times more valuable than any support that can be given this paper by an individual. We want to find out whether there is such a thing as reciprocity prevalent in California. We are

Musical Review

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TWENTY-FOURTH YEAR

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willing to take the initiative and risk our time and work.

We haven't sufficient space at hand to go into further details regarding our plans. We shall, however, prepare a complete detailed description of this final plan to obtain recognition for resident artists and again we wish to emphasize the fact that we will not interfere nor compete with regular managers. We are opening an entirely new enterprise intended to reveal opportunities for resident artists and teachers from their first introductory steps to their final completion as full-fledged artists.

HOLLYWOOD SUMMER CONCERTS

Overflowing with music and music lovers, the Hollywood Bowl, in its first two weeks of concerts, satisfied the spiritual hunger in the hearts of 150,000 people. Now comes the third week, and Fritz Reiner, principal maestro of the season, will again assume the director's stand. It is very fortunate that Maestro Reiner gives all an opportunity of hearing the "new things" in music. Some may not like them, as evidenced by Stravinsky's Petrouschka Suite given in a program several weeks ago; the California public is eager and wants to hear the new music, so their acceptance or refusal is based on knowledge. Tuesday one may hear Stravinsky's Fire Works and that fascinating music picture of Honegger's Pacific 231. If you have never felt the thrill of sitting in the cab of a big engine as it speeds over the country-side, do not miss Pacific 231.

The outstanding feature of Friday night is the Light Eternal, conducted by its charming young composer, Howard Hanson, who comes from the Eastman Orchestra in Rochester, New York, to direct it personally. Then comes the surprise for Saturday night, when our lovely Alice Gentle will be the first soloist of the season. Those who have heard Miss Gentle know the glorious

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- 1.—Beethoven: Overture, "Leonore No. 3"
- 2.—Brahms: Symphony No. 2 D major
- INTERMISSION
- 3.—Honegger: Pacific 231
- 4.—Stravinsky: Fire Works
- 5.—Wagner: Dance of the Apprentices and Finale, Act III, "Die Meistersinger" (arranged by Fritz Reiner)

THURSDAY, JULY 23D

- All Tchaikowsky Program
- 1.—Tchaikowsky: Selections from "Nutcracker Suite"
 - 2.—Tchaikowsky: Theme and Variations "Suite No. 3"
 - 3.—Tchaikowsky: Marche Slav
 - 4.—Tchaikowsky: Symphony, "Pathétique"

FRIDAY, JULY 24TH

- 1.—Weber: Overture, "Oberon"
- 2.—Wagner: Prelude and Love Death, "Tristan and Isolde"
- 3.—Hanson: Light Eternal (Conducted by composer)

INTERMISSION

- 4.—Beethoven: Symphony No. 5

SATURDAY, JULY 25TH

- ALICE GENTLE
Dramatic Soprano
- 1.—Auber: Overture, "The Mute of Portici"
 - 2.—De Falla: "Love, the Magician"
 - 3.—Gounod: "Plus grand dans son obscurité," (The Queen of Sheba)

- ALICE GENTLE
INTERMISSION
- 4.—Delibes: "Sylvia Suite"
 - 5.—Massenet: Il est doux-il est bon (Herodiade)

ALICE GENTLE

- 6.—Berlioz: Rakoczy March

SEATING CAPACITY—25,000 - - - ADMISSION—25 CENTS

The "Sunny South" invites her "Northern Neighbors" to
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FOURTH WEEK

MR. FRITZ REINER, Guest Conductor
TUESDAY, JULY 28TH
ALL WAGNER PROGRAM

- 1.—Rienzi
 - 2.—Good Friday (Parsifal)
 - 3.—Dreams
 - 4.—Tannhauser March
- INTERMISSION
- 5.—Entrance of the Gods into Valhalla
 - 6.—Ride of the Valkyries
 - 7.—Forest Weavings from Siegfried
 - 8.—Siegfried Climbing the Rock to Brunhilde (Arranged by Reiner)

THURSDAY, JULY 30TH

- MARGUERITE MELVILLE LISNIEWSKA, Pianiste
- 1.—Weber: Overture, "Euryanthe"
 - 2.—Rimsky-Korsakow: (a) "The Flight of the Bumble Bee"
 - (b) "The Dance of the Tumblers" (From the Suite, "Snow Maiden")
 - 3.—Saint Saens—G Minor Concerto

MARGUERITE MELVILLE LISNIEWSKA
INTERMISSION

- 4.—Borodine: The Dances of Polovetz
- 5.—Tchaikowsky: Overture, 1812

With full orchestra and brass band

FRIDAY, JULY 31ST

- 1.—Thomas: Overture, "Mignon"
- 2.—Riet: Concerto for Wind Instruments
- 3.—Brahms: Three Hungarian Dances

- INTERMISSION
- 4.—Saint Saens: Bacchanale from "Samson and Delilah"
 - 5.—Ducas: The Sorcerer's Apprentice
 - 6.—Strauss, John: The Blue Danube

SATURDAY, AUGUST 1ST

Farewell Concert of Mr. Fritz Reiner

- 1.—Dvorak: Symphony from the New World

- INTERMISSION
- 2.—Stravinsky: Fire Bird Suite
 - 3.—Wagner: Overture, "Tannhauser"

radiance of her voice, and the newcomers will not want to miss this beautiful program.

Concerts throughout the summer will be given Tuesday, Thursday, Friday and Saturday evenings. When buying season books, admission is 25 cents per concert; single admission, 50 cents. Both can be purchased at Hollywood Bowl.

MAY GIVE MUSIC DEGREE

The State Teachers' College of San Jose has just been granted authority by the State Board of Education to give the degree of Bachelor of Arts to its graduates in music. The course of study outlined for this degree was submitted by Earl Towner, head of the department, and accepted by the State board.

The salient features of the course are the combination of a comprehensive training in music with just enough academic work and teacher training to give the music students a general academic training in addition to their work in the special field. The criticism has often been aimed at musicians that they are ignorant of everything outside the field of music, and this is too often the case. Some information about history, the languages, the sciences and psychology is indispensable to the modern well-trained musician. It enables him to associate with people of all walks of life on an equal footing.

Music teachers have always feared the college trained music student because colleges have consistently made excessive demands for training in the academic subjects. The foundation for a musical education must be a good ear and a fine technique—without these any attempt at musical performance

is futile. The private instructors have probably been just as much at fault in encouraging their students to give up all college or even high school training to devote their time to music study. While this gives the music student a splendid chance for training, yet it stunts his growth as a cultured member of society. The course outlined for the Bachelor of Arts degree at the State Teachers' College aims at the happy combination of these two opposing ideas.

About two-thirds of the student's time is devoted to the study of music and about one-third of his time to his other training. There are two distinct advantages in this course; one is a sufficient knowledge of things outside the musical profession, the second advantage is the standing in the community and in the teaching field which his college degree gives the graduate.

The Teachers' College has a high standard of entrance into the freshman year. For piano students the entrance examination consists of the satisfactory performance of a Haydn Sonata, Chopin Nocturne, and a Bach two-part invention. The entrance requirements of other instruments and voice are of a similar nature.

This is primarily a teachers' training institution and its courses are built on the idea of graduates entering the teaching profession, either as private teachers or as music teachers in the public schools of California. Consequently considerable attention is devoted to teaching methods and practice teaching under the supervision of the faculty. As this is a State institution, there is no tuition charge in any of its courses.

JULY 15, 1925

TEACHERS' CONVENTION

(Continued from page 2)

application. She was accompanied with precision and artistry by Zue Geery Pease of Sacramento. Wolfram Schmedding played a very enjoyable flute obligato. Victor Lichtenstein presided over a very inclusive and interesting violin round table, during which numerous problems found responsive and sympathetic attention. Miss Vera Van Loan, pianist, of San Bernardino, was heartily applauded for the discriminating interpretation of a group of compositions by MacDowell, Griffes and Paganini-Liszt.

Gertrude Ross of Los Angeles gave a very graphic description of her music for the Pilgrimage Play now being presented in Hollywood. Mrs. Ross employs in this setting considerable Hebrew traditional themes. In her explanatory remarks she dwelt on the character of the Hebrew music and the Jewish people and showed how the sufferings and emotional depths of the race are ever present in the chants of those ancient phrases. Mrs. Ross uses her brains as well as her heart in her compositions, and for this reason they are ever buoyant with spirit and charged with sentiment. She also makes use of the Gregorian chants, most of which, like Hebrew music, represent sorrow and tragedy rather than joy and sprightliness. Nevertheless she has found some church music that embodies the spirit of delight and has woven it cleverly and skillfully into the network of this setting, which also contains some original compositions by Mrs. Ross. Her talk was one of the high lights of the convention.

Dorothy Olmstead of Stockton sang two groups of songs, accompanied efficiently by Mrs. Earl Gordon Burns. Miss Olmstead has a voice of fine timbre and range and sings with much expression. Bess Smith Ziegler created an excellent impression with her interpretation of the Vienna Carnival Scene from Schumann's Faschingsschwank, displaying brilliant technical faculties coupled with intelligent musical application.

The evening was entirely devoted to a program which was begun by Miss Bullard of Boston, who sang a group of songs with a spontaneity of spirit, an abandon of expression and an individuality of style that immediately won her the hearts of her hearers. She certainly knows how to obtain the maximum of artistic effect at a minimum of effort, that is visible effort. Ethel Long Martin, first piano, and Helen Eugenia Merchant, second piano, interpreted a Liszt Rhapsodie with effective ensemble work and individual displays of a round and carefully employed technic and spontaneous attacks as well as musical phrasing.

Irene Howland Nicoll, with Mrs. E. E. Young as accompanist, sang two groups of songs with a specially flexible and sympathetic contralto voice and an intelligence and depth of phrasing that is only met in artists of natural adaptability. She revealed the sentiments of every song with unerring judgment and was rewarded for her fine artistry with the enthusiastic approval of her audience.

Thursday Session

The final session was exclusively devoted to a business meeting, during which many interesting questions were discussed. It became known that the association included over 1000 members in California, and Mr. Giffen here put the affiliation between the Music Teachers' Association and the State Board of Education definitely on record. Both Los Angeles and San Diego invited the association to hold its next convention in their respective cities and the board of directors will decide this question within a short time. Among the discussions we particularly enjoyed that begun by Miss Ross of Los Angeles and supplemented by Frank Carroll Giffen on the indiscriminate use of programs at teachers' meetings. Both seemed to be inclined to believe that music

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clubs are intended to present programs while teachers must furnish the material for the programs. When teachers assemble they should do so with an idea for mutual assistance, instruction and information rather than for mutual entertainment. This sentiment was enthusiastically applauded by all delegates. There was also a friendly controversy regarding the advisability of holding the convention during the latter part of July rather than the early part. A resolution asking half dues from absentees who hitherto remained full fledged members during their visits abroad or East without paying dues.

The following two tickets were nominated by a committee headed by Edward Pease of Sacramento: Ticket A—President, Mrs. Etta Smith Snyder of San Diego; vice-president, Miss Florine Wenzel, Sacramento; treasurer, Mrs. Alvina Heuer Wilson, San Francisco; directors, Mrs. Carol Townsend Comstock, Santa Barbara; Josef A. Farrell, San Diego; Mrs. Dolce Grossmayer, San Diego; Mrs. Annie Marie Clarke-Ostrander, San Diego.

Ticket B—President, Charles C. Draa, Los Angeles; vice-president, Mme. Sofia Newland Neustadt, Oakland; treasurer, Mrs. Alvina Heuer Wilson, San Francisco; directors, Mrs. Carol Townsend Comstock, Santa Barbara; Earl Fraser, Santa Ana; Mme. Alma Stetzler, Los Angeles; Charles E. Pember-ton, Los Angeles.

Both tickets are to be voted on next October. Before adjourning, resolutions of thanks were voted to the music houses, the press and all those instrumental in aiding toward the successful holding of the convention. It was specially gratifying to note the appreciation of the efforts of Frank Carroll Giffen, who made a splendid presiding officer, keeping proceedings astonishingly well within the time limit and stopping all unconstitutional and unnecessary discussions. It was pleasing to note the spontaneous and hearty appreciation of the work done by Mrs. Alvina Heuer Wilson, whose cordiality, good nature and indefatigable energy endeared her to all delegates. Mrs. Wilson very graciously included her committees, which were named in our last issue, in this ex-

tension of appreciation. And so one of the most successful, ideally conducted and epoch-making conventions of the Music Teachers' Association of California went into history with every bill fully paid up.

During the afternoon delegates and members were guests of Sherman, Clay & Co. on an auto tour through the park, past the Legion of Honor Palace, along the beach to Tait's, where tea was served. The following delegates from eleven counties attended the convention: Charles A. Draa, Alma Stetzler, Edna C. Kirk, Los Angeles; Earl Fraser, Santa Ana; Evangeline S. Ayres, Alameda; Edna Corniel Ford, Oakland; Jean M. Barnes, Sacramento; Mary Amelia Fuller, Stockton; Carol Townsend Comstock, Santa Barbara; Evelyn A. Heath, San Jose; Alice Bale, Ventura; Vera Van Loan, San Bernardino; Josef A. Farrell, San Diego; Mrs. Jerome P. Porter and Beatrice Clifford, San Francisco.

RIEGELMAN

Mabel Riegelman, prima donna soprano of the Chicago Grand Opera Company, has that unusual faculty, the ability to tell others how to do the things she herself does so successfully. Once again she has been prevailed upon to give to others the result of her own remarkable experience. Miss Riegelman will accept a limited number of students providing they meet her requirements. This should prove to be an unusual opportunity for advance or master pupils.

No one has had more and better experience than Mabel Riegelman, and when you add to this invaluable accumulation of knowledge, the ability to transmit to others that which she herself has experienced, any student receiving instruction from her must secure results beyond measure. Requests for appointment should be made by mail direct to Mabel Riegelman, 485 California street, San Francisco.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

MUSIC IN BERKELEY

Berkeley, July 12, 1925.

Sigismund Stojowski and **Samuel Gardner** are appearing in a series of five recitals in Wheeler Hall under the auspices of the Committee on Music and Drama of the University. Mr. Stojowski opened the series with a piano recital on June 30th, including compositions by Bach-Liszt, Mozart, Beethoven, Brahms and Schumann. The Organ Prelude and Fugue in A minor (Bach-Liszt) was given a noble reading and the Mozart Rondo which followed was characterized by simplicity and directness. In the Beethoven C major Sonata the intellectual interpretation was balanced throughout the four movements by rare emotional qualities. To give a critical review of Mr. Stojowski's art would be futile, but suffice it to say that while he understands the old masters and renders their works with reverence, he positively lives and walks daily with Brahms, Schumann and Chopin. The "All-Chopin Program" which was given on July 7th brought all the powers of this sterling artist into play and gave further proof that he richly deserves the title "the poet of the piano." Music lovers are anticipating the opening recital to be given by Samuel Gardner on July 14th and the two Sonata Recitals to follow in conjunction with Mr. Stojowski.

Miss Edith Bullard, soprano, (teacher of voice in Wellesley College) presented a program of songs at the Greek Theatre, Sunday, July 5th, with Edward Ballantine, accompanist. A group of Mr. Ballantine's songs (Palazzo Pagani, Night at the Mission, and Love's Creed) were given a hearing on this occasion and were received with much interest by the large audience which greeted the two artists.

Mme. Eugenia Bem, violinist, and the Stanislas Bem Little Symphony Orchestra were heard in the Greek Theatre today. The orchestral numbers were characterized by splendid attack and fine tonal effect. Mme. Bem played with unusual abandon and warmth of tone in the rendition of the two movements from the Concerto IV (Vieuxtemps).

Mynard S. Jones, basso, will appear in a song recital at the Greek Theatre, Sunday, July 19th.

Mme. Julia Claussen, leading mezzo-soprano of the Metropolitan Opera Company, New York, will appear in a concert of songs and operatic airs, in the Greek Theatre, July 22d, under the auspices of the Committee on Music and Drama of the University of California. This event is of interest to Northern California and will attract music lovers from great distances. F. P. M.

STEINDORFF LIGHT OPERA SEASON

The summer season of comic opera, under the direction of Paul Steindorff, which opened at Oakland Municipal Auditorium Opera House on Saturday evening, June 27th, with *The Prince of Pilsen* as the first offering, has been accorded an enthusiastic welcome by the Bay Cities' musical public. The attendance has been gratifying during the first week as well as during the second, when *The Chocolate Soldier* was the attraction. Among the artists who scored decided successes with their audiences were Lillian Glaser, prima donna soprano, whose delightful voice and charming personality had ample chance to make itself felt. Ralph Kline, the clever comedian, Lavinia Winn, the fetching soubrette, Oliver Le Noir, an excellent bass, Mima Monti, a charming vocalist and a number of equally clever assisting artists brought large audiences to hear and enjoy the ever piquant *Chocolate Soldier*.

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The chorus has sung and danced itself into the good graces of the patrons while the orchestra, under Paul Steindorff's able direction, is always giving an excellent account of itself. Costumes and scenery are very picturesque and artistic and have that new appearance that adds so much life and color to a production. The bill for this week is *The Pirates of Penzance* and the delighted audiences thoroughly enjoy this light operatic gem. Next week Victor Herbert's ever charming *Mlle. Modiste* will be presented and during the week beginning July 27th Hoschna's exceptionally melodious and irresistibly funny *Mme. Sherry* will find a most effective interpretation. Mr. Steindorff and the artists of the company as well as every one else associated with the production are entitled to congratulations for their successful season, which brings life into the usually stagnant summer months.

GREATER MOVIE SEASON

Born in San Francisco, first sponsored by the Market Street motion picture theatre—made possible by the theatres controlled by West Coast Theatres, Inc., all over California, Greater Movie Season this year becomes an international movement for the exhibition of the finest motion pictures the silver screen has ever shown. In San Francisco Greater Movie Season starts on August 8th. A wonderful parade, one of the finest ever witnessed in San Francisco, will be the signal for the official opening of the Greater Movie Season. From this moment on there will be an activity within the San Francisco theatres that has never been equaled in the history of local theatricals.

Greater Movie Season is a "one for all and all for one" movement for your interest and entertainment; it is co-operative with every manager of a motion picture theatre within the city limits. Not one theatre advancing the merit of any particular motion picture, but the beginning of a season in which the screen's finest accomplishment will be brought to you. Go to some theatre on Saturday, August 8th. You will be royally entertained, and you will participate in a movement that has been inaugurated for you, for the advancement and the betterment of all theatres and motion pictures.

CREATION JUBILEE FEATURE

The music feature of California's Diamond Jubilee celebration will be the presentation in Exposition Auditorium, September 11th, of Haydn's *Creation*, by the Municipal Chorus and a symphony orchestra, under the direction of Dr. Hans Leschke, municipal choral leader. Rehearsals of the oratorio by three groups of singers have been under way for three weeks and more than 200 men and women have enrolled for the Jubilee program. At least 100 more are desired by Dr. Leschke. Mrs. Louise Bennett will enlist the newcomers.

All singers in the Municipal Chorus who participated in the Spring Music Festival programs are being invited to enlist. It is intended to build up a permanent Municipal Chorus that will become an important factor in the musical life of San Francisco. Alfred

Hertz, director of the Symphony Orchestra, is now in Europe but is to return in September to resume his work. In addition to the usual Municipal Concert Series, the Symphony will present its winter series, and rehearse for the annual Music Festival next spring.

Rehearsals for the Jubilee oratorio are being held in Girls' High School auditorium, Mondays, Wednesdays and Fridays.—S. F. Call.

MILLS COLLEGE FACULTY

Among the new members to join the teaching staff at Mills College this autumn are two musicians of not only local but national reputation. They are Signor Domenico Brescia and George Stewart McManus.

Signor Brescia, the composer, was born in Pirano (Trieste). He received his musical education in his native city and also in the conservatories of Milan and Bologna. He is a member of the Royal Academy of Bologna and also an honorary member of the Royal Academy of Fircuze. For several generations music has been cultivated among the members of his family. Signor Brescia, through his studies in South America, is a recognized authority on the folk and aborigine music of the Indians of Ecuador, Chile, Peru and Colombia. He says: "The music of the Ecuador tribes is the highest in its evolution and that though affected somewhat by Spanish influences, it has remained pure Indian in essence, the melodies retaining their primitive force and direction."

Brescia has written four operas—*Salinara*, *Vesperi*, *Jose and Asseneth*. He has also composed a symphony in D major, a rhapsodic symphony, cantatas and chamber music. He was the collaborator with Harry Leon Wilson in the Bohemian Grove play for 1919, *Life*. Signor Brescia will offer advanced courses in counterpoint and composition at Mills College this year and will be assisted by Mrs. Connell Keefer Carruth, an old pupil of his, and also a graduate of Mills College.

George McManus, who is known not only as a teacher of piano, but as a brilliant concert musician, will have under his direction the Mills College Orchestra. He will also offer courses in the history of music.

The San Francisco Chronicle announced last week that Redfern Mason, musical editor of the San Francisco Examiner, and Miss Spadoni were among the June couples who found the month expedient for matrimonial enterprises. The Pacific Coast Musical Review congratulates both and extends to them its warmest wishes and heartfelt felicitations. No doubt the entire profession and music lovers who enjoy honest and straightforward criticism will join us in this mission.

Miss Sally Osborne, pianist, head of the juvenile department of the De Vally Opera Institute, which includes the study of instrumental music, theory, solfège and piano, is now studying in Paris with Maurice Dumesnil, assistant to M. Phillippe, the famous pianist and pedagogue of the Conservatoire. She is paying particular attention to the study of modern French piano literature.

NATIONAL FEDERATION OF MUSIC CLUBS CONVENTION

The fourteenth-biennial convention of the National Federation of Music Clubs opened unofficially at the Multnomah Hotel on Saturday morning, June 6th, with an attendance of about 800 delegates. Mrs. John F. Lyons of Fort Worth, Texas, president of the Federation, was in the chair. During the opening day there was a board of directors' meeting, resulting in a recommendation to the convention to co-operate with the National Music League of New York for the advancement of young artists. Ashley Pettis, now of New York and formerly of California, made an excellent impression in presenting a Young People's program, which earned the praise of press and audience. The official opening of the convention took place at the Civic Auditorium in the evening, when Mayor Baker of Portland extended to the delegates the hospitality of the city.

The judges deciding the national artists' contest included: Piano, William Arms Fisher, Boston; Louis Victor Saar, Chicago; Clarence Gustlin, Santa Ana, Calif.; Ray C. B. Brown, San Francisco; Dr. Frank Nagel, Hollywood. Violin, Carl Denton, Harold Bailey, Ted. Bacon, Ray C. B. Brown and Dr. Nagel. Ruth Bradley Keiser was official accompanist. Sunday was devoted principally to musical services at the various churches and programs in the afternoon. Clarence Gustlin gave an Interp. Recital of the opera *The Echo* by Frank Patterson at the Civic Auditorium with decided success. A vesper song service was held at the Civic Auditorium during the afternoon.

At the business meeting on Monday morning, Mrs. Lyons and Mrs. Frankel presided. The session took place at the Multnomah Hotel. The convention discussed the desirability of translating foreign music into English. During the course of the convention, it was urged that musicians should insist in English translations of songs and operas. It was decided to raise the per capita dues from 10 to 20 cents. There were eight contestants for the finals of the Young Artists' Contest; they included: Piano, William Beller, Chicago; Rosetta S. French, Synwyd, Pa.; violin, Catherine Wade Smith, Chicago, and Rode Neitline Litt, Pittsburgh, Pa.; male voice, Victor Vogel, San Francisco, and Arthur Anderson, Pittsburgh, Pa.; female voice, Thelma Hindes Bollinger, Mount Valley, Kan., and Kathryn Noll, Westchester, Pa. The nominating committee was appointed at the morning session. Prof. H. Augustine Smith, director of fine arts in religion of Boston University, addressed the morning session on Value of Fine Arts in Religious Education.

On Tuesday evening, June 9th, Frank Patterson's opera *The Echo* was presented at the Civic Auditorium under the direction of Walter Henry Rothwell and the stage direction of Alexander Oumansky. The Portland Symphony Orchestra assisted. The artists essaying the principal roles were: Marie Rappold, Marjorie Dodge, Forrest Lamont, Lawrence Tibbett. Judging from reports received by the Musical Review and press reviews in the Portland Oregonian, it seems that Mr. Patterson's music is rich in material, skillfully scored, heavily orchestrated and rhythmically vital. The libretto is severely criticised and there seems to be a contrast between the spirit of the music and the spirit of the libretto. The former is dramatic and forceful, on the Wagnerian idea, the latter being impressionistic and purely poetically lyric. Thus we have heavy music written to a "light" subject. Technically, Mr. Patterson's composition receives unstinted praise. Walter Henry Rothwell is warmly commended for his share of the work and hailed as one of the truly inspiring conductors of the country. Following the opera, the Portland Symphony Orchestra, under the direction of Carl Denton, rendered

a program which was closed with Edgar Stillman Kelley's symphonic poem, *The Pit and The Pendulum*, under the composer's direction. We take pleasure in quoting C. Hilton-Turvey, critic of the Portland Oregonian, who writes with musicianly intelligence and analytic precision and proves himself a most competent reviewer:

"Edgar Stillman Kelley's symphonic poem, *The Pit and the Pendulum*, is too significant a work to have been sandwiched in, as was also Mr. Denton's fine symphony concert, as the mere tail to the operatic kite. The poem is program music. Its skill is in painting the picture of intense emotions. That the composer succeeded in this was proved to the writer upon its first hearing in rehearsal. The drama is worked up so subtly that it was only when *The Marseillaise*, with its markedly original harmonic treatment, superseded the torture theme that the writer realized in a feeling of relief that there had been an actual strain upon the emotions. Mr. Kelley's means of making the pendulum "tick" were interesting, being in part broken octaves in the violins, moving chromatically; persistent downward arpeggios of the common chord in the cellos and single pizzicatos in the basses. This against the play of emotions by muted wind made a significant effect. Verily, if American composers can write such works as these we need not apologize for American music in any court or before any critics the world around!"

Among other important events of Tuesday was the announcement of the winners in the Young Artists' Contest, namely: Catherine Wade Smith, violinist, Chicago; William Beller, pianist, Chicago, and Katherine Noll, Westchester, Pa., female voice. The male voice was not awarded on account of insufficient professional experience on the part of the contestant. Mrs. Frankel gave a publicity luncheon in the afternoon, during which prominent critics expressed their views. Grace Wood Jess, the noted costume recitalist of Los Angeles, created quite a sensation with her delightful and charming program.

During the session of Wednesday, June 10th, Miss Antoinette Sabel of Los Angeles, chairman of music in industries of the National Federation of Music Clubs, emphasized the value of music in industrial circles, going so far as to say that labor troubles would be eliminated eventually if music is given its chance in this direction. Said Miss Sabel, who, by the way, has done some wonderful work in Los Angeles under the auspices of the Chamber of Commerce of that city: "The hardest person to convince that music has any other value than just a thrill is the hard-headed and hard-hearted business man. But we can prove to him what music can do. He must know that anything making for happiness and contentment must make for increase of efficiency and productive power." Glenn Woods, director of music of the public schools of Oakland, spoke interestingly and convincingly on the effect of music on the youth of the land. Louis Victor Saar, the well-known composer of Chicago, declared himself dissatisfied with the accomplishments of most American singers and against the exploitation of pupils' attainments in the interests of a teacher. He claimed that singers are in too much of a hurry to appear in public before undergoing a sufficiently long period of thorough training. He affirmed that the pupil is responsible for making a success after being instructed by the teacher, and the latter had no right to use the pupil's individual triumph as a personal success.

On Thursday, June 13th, more interesting discussions were heard. The Portland Oregonian, in its able report, said among other things:

The American opera and the National Federation of Music Clubs as its chief sponsor were factors of interest at yesterday's session of the fourteenth biennial convention of the organization, in conjunction with several musical programs. Indorsement of the Bacon bill in Congress, whose purpose is to create a commission to investigate the feasibility of establishing a national conservatory of music, was officially given by the body following a report of Mrs. Frances E. Clark, chairman of the legislative committee. A department of education, with a secretary in the President's cabinet, is also sought by the federation. Mrs. Clark urged the necessity of making music a required subject in the schools of every State and asked all delegates to work for the appointment of State supervisors of music.

The star system in opera in the United States was branded as pernicious by Mrs. Frank A. Seiberling of Akron, Ohio, speaking at the American music department luncheon at the Portland Hotel. "It's the artist that folks want to hear," she declared. The more money artists are known to receive for one night's performance, the more folks want to hear them. We should have good opera by fine artists at moderate prices." Opera is the weakest point in America's musical development, Mrs. Seiberling averred, and she suggested as a solution for this ill the presentation of American works. "Give the American artist a chance to be heard, and allow his work to be heard," she said.

Portland business men who supplied financial support for the premiere of *The Echo* Tuesday night received high praise from Mrs. Cecil Frankel, national first vice-president of the federation and program chairman, and Mrs. Edgar Stillman Kelley, chairman of the American music department, who presided at the luncheon. "When the history of American opera is written, one of the cities whose name will be blazoned on our shields will be that of Portland," Mrs. Kelley said.

Musical programs of the day included the prize trio for violin, cello and piano, composed by Louis Victor Saar, presented by Susie Fennel Pipes, violin; Ferdinand Konrad, cello, and Mr. Saar, piano. The Women's Lyric Club of Los Angeles made an excellent impression during the afternoon. Harold Milligan gave an organ recital and Kathryn Meisle, contralto, together with Ashley Pettis, pianist, interpreted an excellent program of American composers during the evening with decided success. Midnight High Jinks were given by the past presidents' assembly of the federation. This production was in a merry mood. Mrs. John F. Lyons, national president, took the role of the king, and Mrs. William Arms Fisher of Boston, chairman of the educational department, was queen of the court of Has-Been. Mrs. Lillian Birmingham, president of the California Federation of Music Clubs, was court jester.

On Friday, June 12th, election of officers was the feature of the day, and the result was as follows: President, Mrs. Edgar Stillman Kelley of Oxford, Ohio; first vice-president, Mrs. William Arms Fisher of Boston, Mass.; second vice-president, Mrs. E. J. Ottoway of Port Huron, Mich.; third vice-president, Mrs. Warren E. Thomas of Portland, Ore.; recording secretary, Mrs. J. A. Jardine, Fargo, N. D.; corresponding secretary, Mrs. F. H. Blankenship, Dallas, Texas; treasurer, Mrs. Abby L. Snoddy, Mexico, Mo.

Members elected to the board of directors are: Mrs. John F. Lyons, Texas; Mrs. J. A. Jardine, North Dakota; Mrs. W. P. Bailey, Georgia; Mrs. F. A. Seiberling, Ohio; Mrs. George H. Davis, Connecticut; Mrs. Edgar Stillman Kelley, Ohio; Mrs. Henry Schurmann, Indiana; Mrs. William Arms Fisher, Massachusetts; Mrs. J. F. Hill, Tennessee; Miss Julia Noyes, Maine; Mrs. George Hail, Rhode Island; Mrs. Grace Widney Mabec, California; Mrs. Helen Harrison Mills, Illinois; Mrs. E. J. Ottoway, Michigan; Mrs. Warren E. Thomas, Portland, Ore.; Mrs. T. M. Howells, Colorado; Mrs. Charles

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A production of Cinderella by children of the public schools and a concert by the Junior Symphony Orchestra under the direction of Jacques Gershkovitch created a sensation, resulting in a rising voice of thanks on the part of the large audience that filled the civic auditorium. The Chamber Music Society of San Francisco received a rousing welcome and appreciation for its thoroughly artistic and musicianly interpretation of representative chamber music program. One hundred automobiles took delegates on a pleasure ride along the Columbia River. The convention was declared to have been one of the most successful and epoch-making in the history of the National Federation.

One of the thrills of the convention consisted in the rivalry between the East and West regarding the presidency. The East proved victor, however, although the West, of which Mrs. Cecil Frankel was the banner bearer, came out mighty strong, having won to its side a very large and representative vote. The Pacific Coast Musical Review naturally would have liked to see Mrs. Frankel victorious, but we feel at this time that since the East is, after all, the strongest, both numerically and financially, it would have been most difficult to wrest the presidency away from its stronghold. Suffice it to say, Mrs. Frankel and her friends made a brave and dignified effort and they have no reason to feel discouraged at the showing they made.

Mr. and Mrs. Arnold Volpe, formerly of New York, more recently of Kansas City, were visitors in San Francisco last week. Mr. Volpe is internationally known as one of the foremost symphony conductors in this country and his concerts in New York have always attracted wide and serious attention. Mr. Volpe scored equally brilliant successes as conductor in Kansas City during the last three years. He is now in Hollywood and may appear as one of the guest conductors at the Hollywood Bowl summer symphony concerts. He is a master of his craft and it would be indeed fortunate if some way could be found to keep Mr. Volpe on the Pacific Coast during every summer.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

20,000 HEAR BOWL CONCERT

Monster Audience Cheers Fritz Reiner and Bowl Orchestra in Opening Concerts of an Eight Weeks' Season—Sir Henry Wood Conducts This Week

The Hollywood Bowl Association, of which Mrs. J. J. Carter is president, has reason to feel very pleased with the brilliant opening of the Hollywood Bowl Summer Symphony Season, which began on Tuesday evening, July 7th, under the leadership of Fritz Reiner of the Cincinnati Symphony Orchestra. More than 20,000 people were in attendance and the enthusiasm that frequently took the form of vast ovations was proof of the splendid impression made by the noted guest conductor. Instead of Weber's Euryanthe Overture, which was announced prior to the opening, Mr. Reiner began the program with Wagner's Prelude to The Mastersingers. The conductor immediately added to his admirers when he conducted con amore and with a virility and musicianship as well as authority that caused a thunder of approval after the conclusion of the number.

A very effective reading of Strauss' Don Juan poem, an unusually sprightly and refreshing interpretation of Liszt's Second Hungarian Rhapsodie, and a very appealing and emotionally fertile presentation of Tchaikowsky's Fifth Symphony rounded out one of the most enjoyable programs ever given at the Bowl. It would have been difficult to select a program more suitable to a large audience of music lovers, including so many people who do not frequent concerts often, than the one chosen for this occasion. It included compositions of the first rank and yet not sufficiently lacking in melodic and rhythmic values to be considered "dry" or academic. The audience showed by its (at times) overwhelming enthusiasm that the Hollywood Bowl summer season is surely looking forward to a brilliant success.

The Tuesday evening program included: Berlioz' Roman Carnival Overture; Suite—Petrouschka (Stravinsky); Finlandia (Sibelius) and Eroica Symphony (Beethoven). Again Reiner was hailed with delight. We find Carl Bronson of the Los Angeles Examiner describes Reiner's conducting as follows: "Reiner is a vast study all within himself. He is the personification of eloquence and gesture. There is not a move that seems extravagant, but every shade and mood of the music he is presenting finds instant and full expression in hands, body and head, in a way hitherto unattempted by the rank and file of directors. He has the great advantage of total freedom from the limitation of being note-bound, and while his score is in front of him you can scarcely catch him glancing at it or turning a page; but he does. Of course, he is very graceful and every move he makes is in perfect rhythmic relation to his time and expression marks, so that one forgets that he is potently inspiring his musicians who sit before him the great orchestra."

At this second concert Olin Downs, musical editor of the New Times, being introduced by Mrs. J. J. Carter, interested the huge audience with an analytical synopsis of Stravinsky's suite. A special feature at the third concert on Friday evening, July

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10th, was Edgar Stillman Kelley's conducting of his composition, The Pit and the Pendulum, which won first prize at the National Federation of Musical Clubs contest and was presented with much success in Portland. It had another success on this occasion before a large audience. Saturday evening, July 11th, was set aside for a Strauss program (both Johann and Richard) and concluded the first week of the season. There is no question but that Fritz Reiner has conquered for himself a warm spot in the hearts of Los Angeles music lovers.

Sir Henry Wood of London, conductor of the London Symphony Orchestra, will conduct the second week's four programs, which were already published in this paper and which will be again referred to in detail in our next issue. The four events include such well known stars of musical literature as Purcell, Holst, Granados, Mozart, Schubert, Tchaikowsky, Brahms, Vaughn Williams, Smetana, Rossini, Handel, Ethel M. Smith, Borodine, Rutland Boughton, Laidlow, Rimsky-Korsakow, Franck, Bach, Elgar, Tarina, Beethoven and Delius.

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MUSICAL GOSSIP

Miss Dorothy Janice Fredhold, an excellent young soprano soloist, protege of Geo. J. Birkel, the distinguished head of one of the most successful music houses on the Pacific Coast, residing in Los Angeles, has become prominently identified with musical theatrical productions in America. Thanks to her naturally beautiful voice, her attractive personal appearance and, above all, her energy and industry, Miss Fredhold has rapidly forged ahead in her chosen profession and is on the way of reflecting much credit upon those who have always had faith in her future and also upon herself. She has scored already a number of gratifying successes, notwithstanding her youth and brief professional experience, and is likely to continue to add laurels to her promising career. It is rather a pity that a young woman of Miss Fredhold's accomplishments and talents should restrict herself to the field of musical comedy or light opera for there, no doubt, are even greater honors in store for one thus gifted than the comparatively limited field of her present activities. A young artist with the gifts and personality of Miss Fredhold's could climb to great musical heights if she would undertake to accept the responsibilities, studies and hardships that precede a brilliant musical career in the highest spheres of the art.

Miss Edna Evers, the genial assistant cashier of Kohler & Chase, so well known to many members of the musical profession, is spending her vacation in Portland, Ore., as a guest of Mrs. J. C. Abers, formerly Miss

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Doris Skuse in charge of the telephone exchange of Kohler & Chase. In referring to Mrs. Abers' departure for Portland, where she was married early in May, we erroneously mentioned that her husband was representing Kohler & Chase. As a matter of fact, he is associated with the Ampico department of the G. F. Johnson Piano Company of that city.

The Emporium is continuing its Hours of Music, which seem to have struck a responsive chord in the hearts of San Francisco music lovers. Wednesday afternoon July 1st, this enterprising firm gave another program by scholarship winners of the Master School of Musical Arts, including: Margaret O'Dea, contralto; Florence Ringo, soprano; John G. Upman, baritone; Agnes Clegg, violinist, and Kathryn Juley, harpist. Emil J. Polak, the distinguished pianist and pedagogue, acted as the efficient accompanist. This afternoon (July 15th) the program will again be given by students of the Master School of Musical Arts, among them being scholarship winners. The participants will include: Rosina Wilhelm, soprano; Louise Niswonger, coloratura soprano; Phyllida Ashley Everingham, pianist; Max Brakebill, tenor; Allan Fletcher, baritone. Emil Polak, a member of the Master School faculty, will again preside at the piano with his well-known musicianship and artistry. These events attract large numbers of serious music lovers, who thoroughly enjoy every moment of this Hour of Music.

Victor Lichtenstein, violinist and lecturer, announces a series of informal talks on music and musicians during the season of 1925-1926, and those who have already learned to admire Mr. Lichtenstein's accurate and interesting discussions of historical and technical musical subjects will learn with pleasure of his plans for next season. There is a certain congenial atmosphere prevalent at Mr. Lichtenstein's lectures which is lacking in more formal events of that nature. He knows what to emphasize and what to omit and thereby crowds into a comparatively brief space of time a volume of interesting information and educational material. No one anxious to constantly improve his or her knowledge as well as understanding of important musical facts will miss any one of Mr. Lichtenstein's interesting discourses.

Louis Smelenski, a well-known California tenor, formerly a member of the San Francisco Opera Association, returned from New



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York, after ten months, part of which time was devoted to study with Giacomo Bourg, an unusually efficient and successful vocal teacher, and during part of which time Mr. Smelenski scored decided artistic triumphs in concert and light opera. He expects to remain in San Francisco for four or five months and plans to give one or two recitals before his return to Eastern music centers.

Annie Louise David, the distinguished American harp virtuoso and pedagogue, has arrived from New York early this month and is now in charge of the harp department of the Master School of Musical Arts, of which Lazar S. Samoiloff is the director and Miss Alice Seckels the manager. She presides over a large class of students, among whom are two scholarship winners, namely, Katherine Julia Myers of San Francisco and Julia Harden of New York. Three pupils have come with Miss David from New York to continue their lessons here and several came from other cities. One of the specially talented pupils who have come West with Miss David is Miss Zepha Samoiloff, daughter of the director of the Master School. Miss David is very happy to be back in California, which State she regards as her real home.

Suzanne Pasmore returned from the East to spend the summer in her home in and near San Francisco. She expects to return early in September to Manhattan, Kansas, where, during the past season, she filled the position of assistant professor of piano at the Kansas State College. Miss Pasmore tells us that they have there a large department of music, employing eighteen teachers, and a chorus of 500 voices, an orchestra of symphony size and one of smaller proportions, called a salon orchestra, two bands, two glee clubs and a children's department which serves as a training school for music teachers. This institution also offers courses leading to the degree of bachelor of music, and also a two-years' course leading to a certificate for State public school music teaching. There are also elective students who receive regular college credits for their work.

There are definite requirements to be met and a course of study is outlined which guarantees a very thorough musicianly training which compares absolutely with that of the best conservatories anywhere. The students are required to take part in semi-monthly recitals given in the auditorium, which seats 2300, and, alternating with these, there are the playing and singing classes to prepare for the

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recitals and also for appearances in the college assembly held every week.

At the end of each semester pupils have to pass examinations not only in their theoretical work—harmony, counterpoint, teaching methods, etc., but also in their practical courses, instrumental playing, singing, etc. These are given before the entire faculty and the students are graded systematically in technique, sonata and Bach playing, etudes and memory pieces. Junior and senior students majoring in music each give a recital every semester and receive credit for it, so the students are given training in public playing as a part of their regular work.

The college has a regular enrollment of about 3000 students, besides summer session and extension division students. They have just inaugurated a college of the air, giving courses for credits by radio. The radio also supplies rural schools throughout the State with daily programs of school singing, led by radio, likewise calisthenics and short talks by professors from the various departments—botany, home economics, music, etc.

The music department offers an artist series of four concerts by visiting artists, also a Spring Music Festival, with the Flonzaley Quartet and the Minneapolis Symphony Orchestra. This year was given the Mendelssohn Hymn of Praise with the college chorus, the Minneapolis Orchestra, Marie Tiffany and Judson House of the Metropolitan Opera Company, also Grieg's Olaf Trygvasson, with Julia Claussen. The various college organizations also gave programs including the Faculty Trio, of which Miss Pasmore is a member. She is also in charge of the ensemble work in the music department. Naturally, taking all this into consideration, Miss Pasmore had a most interesting and broadening experience and, except for the fact that Kansas is not California and is far away from all her relatives and friends, she is very happy to return there for another year.

John Claire Monteith, accompanied by Mrs. Monteith, was a visitor in San Francisco this week and gave an informal private recital for a few friends at Sorosis Club Hall. Mr. Monteith has appeared with brilliant success before many audiences in America during the last ten or twelve years and his beautiful baritone voice, coupled with an intelligent and discriminating interpretation, make him an exemplary concert artist. Mr. Monteith began his public career in Portland, Ore., and his first triumphs were gained in the Northwest. However, he has now become a resident of California, having decided to make his home in Los Angeles. It is to be hoped that Mr. Monteith will be heard in concert before leading music clubs and that his tour will also bring him to the bay region. Prior to his locating in California this summer Mr. Monteith sang in Salt Lake City, where he participated as soloist in the presentation of Haydn's Creation at the University of Utah. There was a chorus of 450 voices and an audience of 9000. Mr. Monteith had the unique experience to find nature co-operating with him in the realism of his interpretations of the arias referring to thunder and lightning as well as rainstorm. The performance was given in the open air.

Mrs. H. I. Krick, well-known musician and teacher, was in charge of the program broadcast from San Leandro on Friday eve-

ning, June 26th. All those taking part were well-known professionals and the program delighted the manager of KFUU, as well as the listeners-in. Those taking part were: Mrs. R. Revelle James, contralto; Ada Robey Barton, soprano; Miss Allene Gamberg, mezzo soprano, all singing three numbers each, accompanied by Mrs. Krick; Martha Fisher, a child harpist, pupil of Mme. Carusi, accompanied by Marion Trezoni, talented pupil of Mrs. Krick, who also played a piano solo; Jeanne Krick, a brilliant little pianist, played three piano solos; Bertrand Lurie, an exceedingly talented pupil of Signor de Grassi, played three violin solos; Miss Shirley Irvin and Mabel French, well-known whistlers, accompanied by Ethel Irwin, pianist, gave a number of whistling solos. Mrs. Krick has had a number of pupils play from KFUU, San Leandro, recently, namely: Helen Goodfellow,

California Music building, has a most interesting group of students this season. Prominent among them is Claude Poindexter of Asheville, North Carolina; Miss C. Lewaux of Portland, Oregon; Melba French Barr and Marjorie Dodge of Los Angeles. Mr. Hubbard brought three students with him from Boston, and the rest of the large group of singers are from various points in California.

France Goldwater, the well-known Los Angeles manager, was in this city last month in the interests of some of the foremost lecturers in this country, which she has obtained from several Eastern managers. Miss Goldwater has done a great deal for resident artists, specially in Southern California, and is again managing some of them for next season. She will have a representative in San Francisco next season.

Herbert I. Bennett, accompanied by Mrs. Bennett, was a visitor at the Musical Review office last week. Mr. Bennett is now affiliated with the New York News Bureau of the Christian Science Monitor. He was formerly managing editor of the Musical Courier of New York and a few years ago managing editor of the Pacific Coast Musical Review. Mr. Bennett is a very enterprising, energetic and capable journalist, who makes friends wherever he goes. The editor of the Pacific Coast Musical Review regards him as one of his best friends and highly respects his brilliant accomplishments. It has always been a source of great regret to us that the support of this paper has never been sufficiently big to retain Mr. Bennett's valuable services.

Mrs. Gertrude Ross, chairman of the Committee to Encourage American Composers of the National Federation of Music Clubs, was a caller at the Musical Review office last week. She is authorized to conclude arrangements whereby a prize of \$1000 each is given to a composer writing the best symphony or symphonic poem and one who presents the best chamber music work. The composer will have two years to write the work and it will be presented at the next biennial convention of the club federation. It is Mrs. Ross' idea that Los Angeles should give one of the thousand dollar prizes and San Francisco the other. This city should offer the prize for the symphony and every one interested in music should assist to have this prize bestowed by the entire musical public of San Francisco, including the profession. This paper will presently make a suggestion to the profession which, we think, will be acceptable.

G. Vargas, so well known in music trade and professional circles, died about a year ago, and prior to his death the Willis Music Company accepted one of his songs, entitled Love's Glorious Day, which has recently been released. This song is one of the last numbers to be accepted for publication prior to Mr. Vargas' death last July. The composer is well remembered for his many delightful songs and instrumental compositions. Among his best-known works are A Garden Dance, Bless Yo' Heart, and Celestine. At an affair given in the home of Mrs. Geo. D. Shadburne, Jr., in San Mateo on Sunday, June 21st, some of Mr. Vargas' numbers were featured by Mrs.



Lloyd Kramer, Leonora Broadhead, Howard Banks, Alberta Roller, Paula De Luca, Eleanor Rathke and Jeanne Krick.

Irving Krick, one of the best known young pianists in the bay region, is on a trip through the South and Mexico. He successfully played in a number of cities and appeared recently before the general-in-chief of all the armies of Mexico, who was so delighted with his classical selections that he asked him to play again and again.

Mme. Rose Florence writes to us that she has recently received a few interesting clippings from Swiss newspapers of Geneva which will no doubt interest some of our readers. The extracts refer to the eightieth birthday of Leopold Ketten, Mme. Florence's teacher. Dolly Payne of this city, a talented member of the Junior League, is in Geneva studying with Mr. Ketten at the present time. She was a pupil of Mme. Florence for a short time last fall and is exceedingly gifted. Mme. Florence has left for a much-needed vacation early this month and expects to be back about August 1st. The clippings referred to above will appear in our next issue.

Arthur J. Hubbard, the eminent vocal master of Boston, who is now in Los Angeles to teach for the months of July and August, with his studio in the Southern

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Carol Jarboe and Miss Eva de Val, Mrs. Jarboe playing Woodland Dreams, an instrumental number, and Miss de Val singing Lover's Glorious Day and La Manola, a Spanish song.

Mr. and Mrs. Kajetan Attl, left on a prolonged vacation trip by auto, which will take them as far as Yellowstone Park. Mr. Attl has been very busy during the past year with his symphony work, concert appearances and harp classes. He has not given up the idea of giving a big pupils' recital with his many capable harpists, some of whom occupy leading positions in theatre orchestras, and some of whom frequently appear as soloists. Mr. Attl will return early in September to join the San Francisco Opera Association orchestra in conjunction with other members of the San Francisco Symphony Orchestra.

Mr. and Mrs. Alfred Hertz are spending the summer in Karlsbad, Germany, and are thoroughly enjoying themselves. Before going to Germany, they spent several weeks in Italy and prior to their return in late September they will visit other parts of Europe. No doubt, upon his return, Mr. Hertz will have many announcements to make regarding the new personnel and the new compositions to be introduced to San Francisco's musical public next season.

Giulio Minetti, who has spent about eight months in Italy enjoying the best music and meeting some of his friends among the famous musicians of the present day, has concluded his visit and writes us that he will be back in San Francisco some time next month. No doubt his many friends and admirers will be glad to see him back, and the Minetti Orchestra will be pleased to know whether rehearsals will start as usual.

Miss Constance Alexandre, secretary of the Pacific Coast Musical Review, is enjoying her summer vacation. She spent one week at Byron Hot Springs resting from the strenuous work attending to the hundreds of people calling at this office and assisting occasionally in reviewing concerts. Her second week she is spending as the guest of Alice Gentle, the famous prima donna mezzo soprano, in Los Angeles. During her stay in Los Angeles, Miss Alexandre will attend some of the Bowl concerts in Hollywood. In addition to her other qualifications, Miss Alexandre is an excellent vocal artist, indeed one of the very best we know residing on the Pacific Coast. She possesses a beautiful, rich, resonant and flexible contralto voice of mezzo soprano range and sings all her songs with a diction and emotional accentuation only found among truly accomplished singers. It is a shame that artists like Miss Alexandre can not pursue their vocation in California without seeking employment outside their chosen art. It is for artists like these that the Pacific Coast Musical Review is taking a hand

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in creating opportunities for really accomplished resident artists next season. The announcement will be found on the editorial page. While East a few years ago Miss Alexandre concluded two complete seasons on tours taking her through the leading Eastern music centers, where she received enthusiastic press reviews. She could have continued going East, but the almost daily appearances proved too great for her strength. There certainly is no reason why an artist so quickly and thoroughly recognized away from home should not be offered the same opportunities in her home State. This paper proposes to help make a change in this direction.

Chas. C. Draa, president of the Los Angeles Music Teachers' Association, was one of the most active attendants at the fifteenth annual convention of the Music Teachers' Association of California. He was an enthusiastic proponent for obtaining the convention for Los Angeles, and if the board of directors should decide on San Diego it will not have been Mr. Draa's lack of enterprise in behalf of his own city. Mr. Draa very generously stated that in case the decision should be in favor of San Diego he and the entire Los Angeles membership will co-operate heartily in making next year's convention a huge success. The recently elected officers of the Los Angeles Music Teachers' Association are: President, Chas. A. Draa; vice-president, Gladys T. Littell; recording secretary, Elsie L. Carlson; corresponding secretary, Annie Mottram Craig; treasurer, Chas. E. Pemberton; committee chairmen—membership, Alma Stetzler; program and press, William E. Hullinger; hospitality, Frances Pierson Brumbaugh; finance, Otto Hirschler; auditing, A. D. Hunter.

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Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, does not consider it necessary to keep pupils in the studio for several years before allowing them to begin public work. If properly trained and prepared by a teacher who has had a professional career and knows the requisites, a talented pupil may begin singing as a professional in the second or third year of study and gain valuable experience while continuing his or her vocal education. As proof of this fact, Miss Lazelle presents two pupils who have studied less than three years, but who have been winning many laurels for themselves and for her in the past few months.

Mrs. Anabelle Turner, soprano, and Andrew Robertson, bass, began their studies in the fall of 1922. Neither had ever studied before and had but little musical knowledge and no language study. At the present time both are preparing recital programs of stand-



ANABELLE TURNER

ANDREW ROBERTSON

ard songs and arias in three languages, to be given next season. Mrs. Turner has a lyric soprano voice of much beauty and purity of tone, with a range of two and one-half octaves. Her recent engagements include two concerts in Santa Rosa and appearances before the Vittoria Colonna Club of this city, Grace Methodist Church, Lincoln Park Presbyterian Church, the American Pen Women's Association, Clan Fraser and in the ballroom of the Fairmont Hotel.

Mr. Robertson has a rich voice of wide range, singing from low C to F sharp, two octaves and a half above. His recent engagements include two appearances before the Business and Professional Women's Club, appearances before the Caledonian Club, the Burns Concert in the Scottish Rite Auditorium, Music Week concerts at the San Francisco public library and in Martinez and the Lincoln Park Presbyterian Church. He is also a great favorite of the KPO radio audience and has been engaged to sing the role of Reverend Hull in Mary Carr Moore's American opera, Narcissa, and to alternate in the leading bass role of Dr. MacLaughlin.

Miss Lucy D. Bogue, of the Bogue-Larberg Concert Management, left New York last Saturday for Boulder, Colorado, where she will manage E. Robert Schmitz' Master Classes for a period of five weeks. Miss Bogue will break the trip with a stop in Indiana for a week to answer the mail coming in avalanches from the many applicants who are signing up for the classes. The enrollment promises to be heavier than for any season in the past.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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NINO MARCELLI'S TRIUMPH

The San Diego Oratorio Society, Nino Marcelli, conductor, presented Saint-Saens' Oratorio, Samson and Delilah, at the Spreckels Theatre, San Diego, on Monday evening, June 1st. The soloists were: Vernice Brand, contralto; Charles Marshall, tenor; Clifford Lott, baritone, and Joseph Farrell, bass. Royal Brown was assistant conductor and accompanist. Schumann-Heink was among those who heard the performance. Bruno David Ussher, musical editor of the Los Angeles Express, wrote of Mr. Marcelli and the chorus as follows:

"Nearly one week has passed since I was stirred by the San Diego Oratorio Society singing Saint Saens' opera, Samson and Delilah, in concert form. As I write this I still hear the fugal (i. e. successive and alternative) entries of the chorus, its unaccompanied passages, dramatic outbursts and lyric softness. I still see the slim figure of Nino Marcelli, so absorbed in his art that he forgets to acknowledge insistent applause. I follow him conduct, compellingly, with sparse motion, but radiating force, foresight, controlled vividness. He is inspired and inspires. To quote Mme. Ernestine Schumann-Heink, who applauded till her hands were sore, 'He is a great conductor. His superlative technical command, his interpretive powers leave no doubt.' The chorus felt it that evening. So did the audience."

* * * * *

"I am still hearing this chorus which, at the close of its first winter of existence, conquers a work as this. What chorus dares and can undertake such task? One thinks again of Nino Marcelli, who can draw from an orchestra, especially assembled for the occasion, a fullness of meaning that would shame ensembles heard here on similar occasions. It is the fullness of meaning which makes this San Diego Samson and Delilah to me a memorable experience. Not a finished chorus by any means. But a chorus one admires inasmuch as it is true that only fools and all-too-wise people are always right."

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GRAVEURE IN SAN FRANCISCO

Louis Graveure's visit to San Francisco to conduct "Master" vocal lessons this summer will start on Monday morning, July 27th, and will establish an unprecedented record here, for already every available moment of the time of the great baritone is subscribed, and no more pupils can be enrolled. Graveure has just terminated a six weeks' visit to Los Angeles, where the biggest "Master" and "Auditor" class in the musical history of the Southern metropolis responded to his call, and served to fill every period of private study which the great master could undertake. So great has been the demand for lessons in San Francisco that Graveure has consented to curtail his luncheon intermission and has extended his scheduled teaching day by a full hour, but even this additional time is taken, and Manager Selby C. Oppenheimer has established a waiting list which already is assuming large proportions.

Graveure will positively remain in San Francisco but four weeks, from July 27th to August 22d, leaving immediately for Berlin thereafter, and all lessons will be given in the Assembly Hall of the California Club, at Clay street, near Van Ness avenue. On Monday morning, July 27th, at 9:00 o'clock Graveure will deliver the one and only lecture on vocalism that he will give here, and to this the public is invited, admission being set at the nominal fee of \$2 for this discourse. Oppenheimer has already arranged with Graveure for a return to California during the summer of 1926, at about the same time of the year as his visit this year, and is now enrolling "Master" and "Auditor" pupils for these classes in both San Francisco and Los Angeles.

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Loans on Real Estate, secured by first mortgages	64,950,692.16
Loans on Bonds and Stocks and other Securities	983,955.72
Bank Buildings and Lots, main and branch offices (value \$1,765,000.00), standing on books at	1.00
Other Real Estate (value over \$95,000.00), standing on books at	1.00
Employees' Pension Fund (value \$479,081.25), standing on books at	1.00
Cash on hand and checks on Federal Reserve and other Banks	10,134,239.43
Total	\$102,232,604.33

Liabilities—

Due Depositors	\$98,132,604.33
Capital Stock actually paid up	1,000,000.00
Reserve and Contingent Funds	3,100,000.00
Total	\$102,232,604.33

GEO. TOURNY, President

A. H. MULLER, Secretary.

Subscribed and sworn to before me this 30th day of June, 1925.

(SEAL) O. A. EGGERS, Notary Public.

A Dividend to Depositors of FOUR AND ONE-QUARTER (4 $\frac{1}{4}$) per cent per annum was declared, Interest COMPUTED MONTHLY and COMPOUNDED QUARTERLY,

AND WHICH MAY BE WITHDRAWN QUARTERLY

Deposits made on or before July 11th, 1925, will earn interest from July 1st, 1925.

Chester W. Rosekrans, formerly secretary of the Community Service Recreation League, and who was responsible for the organization of Music Week in San Francisco and the interest taken in the same by the municipal authorities, announces that the civic and entertainment work heretofore maintained by the Community Service Recreation League in the Army and Navy prisons, hospitals and other institutions will be carried on in the future by the San Francisco Civic Association, of which Mr. Rosekrans is the chairman and whose offices are at 529 Phelan building, phone Kearny 3748. Mr. Rosekrans has always given his time, labor and enthusiasm in the interests of those not situated to pay large sums for excellent entertainment. He has done some splendid philanthropic work and no doubt those who have always given him their hearty co-operation will continue to do so and, like the Pacific Coast Musical Review, will wish him success in this enterprise, which, although new in name, is not experimental in its nature.

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STUDIO NEWS

Victor Lichtenstein introduced some of his pupils in a recital of violin music in the recital hall of the Chickering warerooms on Tuesday evening, June 30th. The following interesting program was interpreted by young musicians who had been well trained and comprehended the musical as well as technical values of the compositions they interpreted: Nature's Praise of God (Beethoven), Violin Choir; Hungarian Dance (Brahms), Sol Dubman; An Evening in Portici (Tarantelle), (Papini), Verne Macfarlan; The Nightingale (Alabieff-Vieuxtemps), Abraham Tauber; March—from Violin Sonata (Haydn), violin quartet; L'Aragonesa (Alard), Nathan Barnett; The Guitar (Moskowski-Naumbourg), Grace Luscomb; Violin Concerto—First Movement (Beethoven), Mabel Joost; Spanish Dance, No. 9 (Sarasate), Susan Cole; Two Caprices, op. 18 (Wieniawski), Dan E. Bruner; Ballata (Papini), violin trio and piano. At the piano, B. R. Solis.

Miss Dorothy Labowitch, a young pianist who appeared frequently in public lately, and among whose successes is an appearance as soloist with the California Theatre Orchestra, under the direction of Max Dolin, is spending her vacation with her mother, who is a very gifted vocalist, in Oregon. They will return next month.

Florence Reid and Vera Adelstein, talented piano pupils of Joseph George Jacobson, broadcasted over KJBS on July 5th. They interpreted several representative piano compositions and were highly commended for their gratifying interpretations. Miss Marion Patricia Cavanaugh, also a Jacobson pupil, who has gained laurels during the last few years, gave a concert under the auspices of the Alpha Mu Honor Society of the University of California in Memorial Hall on the campus on Sunday evening, June 28th. Gladys Ivanelle Wilson, another pianist pupil of Mr. Jacobson's, played with much success on the program given by Wiley B. Allen's KGO on Monday afternoon, June 21st. She also played recently for Radio KFUU.

Mrs. Oscar Mansfeldt sends us two excellent programs presented in Stockton during the end of June by pupils who study with pupils of hers. The programs are so extensive that we are unable to print them in this issue, but at the same time they are so interesting that we will include them in our next issue. Besides, they show musical activities in Stockton and also that we have teachers who can train teachers like in this case of Mrs. Mansfeldt's.

Mrs. Emma Mesow Fitch, the successful and energetic Fresno vocal artist and teacher, is spending her vacation in San Francisco and resting from a very strenuous season, which culminated in a series of pupils' recitals given during the end of May and beginning of June. They are so long that we feel compelled to delay their publication for another issue, although we have teachers who can train teachers like in this case of Mrs. Mansfeldt's.

Samuel H. Fisher, field representative of the Pacific Coast Musician of Los Angeles, was a visitor in San Francisco during convention week. He is a live wire and is responsible for much of the business progress of the Los Angeles weekly music journal since the death of Mr. Prybil, its aggressive and enterprising business manager. Mr. Fisher has some excellent ideas and the Los Angeles musical profession, being greater believers in publicity than the bay cities' musicians, these ideas usually prove successful financial prize winners. We congratulate Mr. Colby, our colleague and friend, upon such an excellent staff member as Mr. Fisher.

Emilie Lancel attended the biennial convention of the National Federation of Music Clubs in Portland last month as a delegate from the Pacific Musical Society and stayed over to enjoy the Rose Festival. A Rose for Every Heart, Mr. Cadman's music for the pageant Rosteria, was thoroughly enjoyed by Miss Lancel, who regards it very appropriate. During her stay in Portland, Miss Lancel gave a Half Hour of Songs at the home of Mrs. Donald Spencer and, with Mrs. Burke of New York at the piano, she created an excellent impression because of her artistry and beauty of voice. From Portland Miss Lancel went to Seattle, and expects to return to San Francisco toward the end of July.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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MASTER SCHOOL ACTIVITIES

Sigismund Stojowski, Polish pianist, has arrived in California and opened his classes at the Fairmont Hotel on Monday, June 29th. Lazar S. Samoiloff, director of the Master School, brought Mr. Stojowski to the Coast for a second season in answer to the many demands by pupils and artists, many of whom were with him during his season here last summer. Mr. Stojowski will hold master classes and give private lessons in piano playing as well as in composition.

Cesar Thomson, eminent Belgian violinist of international fame, opened his classes last month and awarded, in conjunction with the Master School of Musical Arts, under whose auspices he is teaching, six scholarships, entitling the winners to free lessons with him during the entire period he is here. A few private periods are still open and enrollment may be made in his master classes either as active members or auditors. Cesar Thomson's classes in Brussels have been the pattern for many a master teacher and it is a privilege not often met with in the West to have this great pedagogue within our midst.

Andres de Seguro, noted bass of the Metropolitan Opera, opened classes in San Francisco, July 13th, for six weeks, giving lessons in makeup, stage deportment, coaching and opera repertoire, and he will produce scenes from operas for practical experience. De Seguro is one of the big men in his line and will have much to offer young operatic aspirants.

Felix Salmond, noted English cellist, opened classes for pianists and violinists in chamber music playing and gives private lessons in cello.

Samuel Gardner, American violinist, opens his work July 15th.

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Mme. Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, has successfully entered her fifth week of teaching in the Master School of Musical Arts. Mme. Claussen, whose popularity has increased weekly, has consented to remain here seven more weeks in order to satisfy the demand for lessons. She will shortly be heard here in a concert which will give her full scope for display of her artistic abilities. Miss Seckels, manager of the Master School, is completing arrangements now for this appearance, definite announcement of which will be made shortly. Reservation for lessons should be made in advance to avoid disappointment, through Alice Seckels, Fairmont Hotel.

GEORGE EDWARDS TRAGEDY

Many people familiar with the musical affairs of California were shocked last month when the newspapers carried the report of his death through suicide. He was found in his apartment, 2406 Clay street, on Wednesday evening, June 23d. Mr. Edwards had been at work on this year's Midsummer Music of the Bohemian Club, to which Joseph Thompson has written the book and the same was to be presented early in August. He was also a member of the faculty of the Arrillaga Musical College. No doubt, worry associated with his recent divorce and the additional responsibilities connected with writing the Grove play caused mental despondency which resulted in the deplorable end. Mynard Jones of the Arrillaga Musical College assisted Mr. Edwards in the arrangement and scoring as well as thematic treatment and, no doubt, will be able to finish the work. In the meantime, Mr. Edwards' many friends regard his untimely and tragic end a loss to the musical colony.

AUDITIONS FOR SINGERS

Tuesday, July 21st, will be an important day in the calendar of those young artists in and near San Francisco who are interested in operatic careers. On that day Howard Hanson, director, and Vladimir Rosing, head of the opera department of the world-famous Eastman School of Music, will hold an audition for scholarships. Arrangements have been made with Alice Seckels, manager of the Master School of Musical Arts, to arrange for the auditions and all inquiries should be sent to her at the Fairmont Hotel as soon as possible. This will be a link between the East and West that is deserving of notice.

Several years ago Mr. Rosing conceived the idea of a department to train young American singers along operatic lines. He convinced Mr. Eastman of the need and practicability of adding such a department to his school and it was installed under Mr. Rosing's guidance. People were at first inclined to be skeptical over the possibilities of the opera in English, but Mr. Rosing's department has not only been highly successful—it has been triumphant.

He has proved that Americans have real talent for operatic acting and that the use of the English language not only aids the operatic understanding of the masses, but greatly enhances their enjoyment. Innumerable instances show how much these performances are appreciated wherever the opera department of Eastman school has appeared.

His department has for a laboratory one of the most completely and comfortably equipped theatres in the country and of which more will be said another time. The Rochester American Orchestra of sixty pieces and a chorus of 175 voices add to the performances. The special scenery and costuming departments are under the direction of a very talented young American, Norman Edwards. The dramatic training is under the guidance of Mr. Mamoulian, who came

from the studio of the Moscow Art Theatre and who is a man of vision and ability.

Mr. Rosing comes with Mr. Hanson, director of the Eastman school and known throughout the world for his artistic achievements, to hear the voices San Francisco has to offer—and to select from them the fortunate ones who will have scholarships at the Eastman school next year, and which will include complete tuition in all branches connected with operatic art, further vocal development under some of the best teachers in the country, etc.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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THE OPERA SEASON

One of the big events of the third season of the San Francisco Grand Opera Company will be the presentation of a spectacular production of Saint-Saens' *Samson and Dalila*. This opera, recognized as being extremely difficult to present and requiring the highest artistic ability, will have a commanding position in the coming season. It is to be the second performance and is scheduled for presentation Monday night, September 21st.

In this opera Gactano Merola, general director, will muster his greatest artistic forces, featuring the celebrated Marcel Journet as the high priest, the beautiful Marguerite D'Alvarez as Dalila and Fernand Anseu in the role of Samson. In discussing his plans for this one production, Merola declared this week that the inclusion of Samson and Dalila in the season's repertoire marks another step forward in the achievements of the San Francisco Opera Company. He declared that this popular opera of Saint-Saens has never been heard in San Francisco with as great a cast as has been secured for this performance.

The presentation of *Samson and Dalila* will be notable in that it will mark the first appearance during the season of all three of the leading artists. In fact, it will be Anseu's first appearance in San Francisco. The role of Samson is one of his favorites and the one in which he made his debut with the Chicago Civic Opera Company two years ago. D'Alvarez has never before been heard in grand opera in San Francisco, although she has appeared here in notable concert successes on several occasions. Journet will be welcomed back by San Francisco opera lovers after an absence of a number of years.

One of the features of the presentation of *Samson and Dalila* will be the interpretative dance numbers which are now being rehearsed under the direction of Natale Corrosio, ballet master. Rehearsals of the ballet are now going forward nightly at the Corrosio studio, 525 Sutter street.

Owing to the growth of the rehearsal work the chorus is now meeting in Chickering Hall, 230 Post street.

WARFIELD THEATRE

The Warfield continues to remain the magnet for thousands of movie fans to spend their afternoons and evenings. There is always a combination of excellent entertainment and photoplays of the first rank enacted by the leading stars of filmdom. Music lovers are specially fond of the Warfield for Lipschultz and his Music Masters never fail to present compositions of a very enjoyable character combining melody with effervescing rhythm and always representing the best kind of music. This week, for instance, under Mr. Lipschultz' graceful leadership, Rubinstein's *Kamennoi-Ostrow* overture is effectively interpreted. The musical setting to the feature picture—*A Slave of Fashion*—is also excellent and very appropriate. Art Landry and His Band seem to please those who still cling to the final days of jazz.

Next week *The Talker*, with an all-star cast including Anna Q. Nilsson, Lewis S. Stone, Shirley Mason, Ian Keith, Tully Marshall and others, will give Warfield patrons another opportunity to enjoy a photoplay of the first rank and one that is bound to rivet your interest from beginning to end. Lipschultz and the Music Masters will add to the enjoyment of the program with more first-class musical offerings, while Fanchon & Marco will present another of their famous Ideas, which have revolutionized the motion picture theatre entertainment, giving it prestige and artistic dignity. Scenic and costume effects as well as pulchritude of the personnel form the leading attractive power of these Ideas. It is impossible to imagine a finer entertainment than that offered by the Warfield Theatre.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 8

SAN FRANCISCO, AUGUST 1, 1925

FIVE CENTS

BEAUTY OF NATURE AND SOUND EXEMPLIFIED IN HOLLYWOOD BOWL

"Symphonies Under the Stars" Proves a Most Appropriate Title for Famous Summer Events in Southern California
—Similar Events Should Be Inaugurated in San Francisco—Sir Henry Wood, Conductor of the London Symphony Orchestra Directs a Varied Program in Dignified and Musicianly Manner—
Mrs. J. J. Carter Reveals Electrifying Personality

By CONSTANCE ALEXANDRE

"Symphonies Under the Stars" is the term applied in connection with the Hollywood Bowl concerts and one cannot conceive of a more appropriate designation. Just to sit in the twilight in this huge amphitheatre with only the stars as a roof and the rolling Hollywood hills for draperies and listen to music of the most sublime character is indeed an experience which mere words fail to describe. One is inspired by the natural beauty of their surroundings for its magnitude is the work of God and not of man. As a result of this great exhilaration he is mentally and spiritually enriched. In the Bowl all is peaceful and quiet with a prevailing atmosphere of absolute solemnity comparable only to a religious service in a cathedral on the most pious occasion. But for the slight rustle of leaves in the cool, refreshing breeze, scarcely a sound can be heard other than that of the orchestra except for the cricket's songs which seem to be in perfect accord with the music.

Down in Hollywood, there is a woman who reflects the true spirit of the West and all that it represents. That guiding spirit is Mrs. Joseph J. Carter, the leader of the Hollywood Bowl organization. She is the personification of energy, courage, ambition and enthusiasm. It was Mrs. Carter who first realized what might be accomplished artistically in this hollow in the hills and conceived the idea of the Hollywood Bowl concerts. It was her confidence and ability of arousing and stimulating the interest of her fellowmen in the possibilities of this project that she has been enabled to bring this cherished dream to such a triumphant reality. There is nothing in the Far West to compare with Mrs. Carter's activities or those of her associates. For here in San Francisco we are musically stagnating in the summer, while the "Symphonies Under the Stars" in the Hollywood Bowl are not only popularizing Hollywood, but establishing for it a reputation for something besides the "Home of the Movies." In fact Hollywood has become the musical Mecca of summer tourists and music lovers and has actually made musical history for California which is recognized not only in this State, but throughout the United States and abroad.

Oh! why haven't we here in San Francisco some one possessing a similar ideal with the determination to attain it who would give to the North what Mrs. Carter has given to the South? What she and her associates have accomplished has not been for personal gain or gratification of ambition. They are not seeking any monetary reward for their labor. Mrs. Carter and her co-workers have but one aim in mind; they are striving toward the same goal and that is to spread among the people as a whole a better understanding of the beauty of life through the love and appreciation of the highest in music.

The program I heard on Friday evening, July 17th, by the Los Angeles Philharmonic Orchestra was given under the direction of Sir Henry Wood, of the London Symphony Orchestra, who was the guest conductor at the Bowl during its second week of concerts. It is a rare privilege and delight as well to hear Sir Henry Wood and one senses a satisfaction of hearing music done for its own



MABEL RIEGELMAN

The Distinguished Prima Donna Soprano Whose Re-engagement as Soloist of the Norwegian Song Festival in Portland, Ore., August 29th-30th, Bespeaks Appreciation of Her Glorious Voice and Fascinating Personality

significance and worth. Sir Henry Wood's performance bore witness of his long experience with the baton for he is a director who has thoroughly mastered the technique of conducting. His beat is clean-cut and incisive and he has at all times his orchestra under perfect control. His conducting is full of restraint, yet capable of expressing the finest subtleties of shading. Sir Henry Wood's readings upon this occasion of a varied program leaned more toward a scholastic than an emotional character, but he gave the impression of conveying the composers' own spiritual ideas and his interpretations always had a proportion and logic of their own.

However, the excellence of the performance cannot be attributed alone to the unquestionable musicianship of Sir Henry Wood. Without the proficient Philharmonic Orchestra of Los Angeles he could never have attained such magnificent results. The Philharmonic Orchestra is a perfect exemplification of what constitutes a first-class symphony orchestra insofar as technical equipment, beauty of tone and orchestral balance are concerned. Heading each of the various choirs is a principal who is an artist

and master musician. It is an orchestra that has been splendidly drilled; it plays with spontaneity and enthusiasm, not like seventy-five or eighty individual musicians, but like a unit and it is highly alert responding with the greatest alacrity to the slightest motion of the conductor. Indeed, it must have been a delight for Sir Henry Wood to find upon his arrival at the Bowl so well molded an orchestra. No wonder his musical ideas were so readily accepted and so beautifully conveyed.

\$10,000 IN PRIZES

The Musical Fund Society of Philadelphia Organizes World-wide Competition for Composers of Chamber Music

The Musical Fund Society, Philadelphia's oldest musical organization, has decided to offer \$10,000 in prizes for the three best compositions of chamber music:

First prize, \$5000.

Second prize, \$3000.

Third prize, \$2000.

The contest is limited to compositions of chamber music for from three to six instruments. The piano may be used as one of the instruments, but compositions including vocal parts will not be considered.

Any composer may submit more than one composition and may be awarded more than one prize. One unique feature of the competition is that any composer may submit compositions for first prize only; that is, if he elects to do this and the composition be not awarded the principal prize, it may be withdrawn from consideration for the second or third prizes. This fact, however, must be stated when the composition or compositions are submitted.

Ample time will be allowed to composers to prepare their works for this competition, as the contest will not close until December 31, 1927. Further terms of the competition will be announced later.

The object of this contest is to secure some really representative compositions in this greatly neglected field of musical art. In other words, it is done to induce the great composers of the world to give sufficient time and attention to the composition of chamber music to make valuable contributions to its literature. Every effort will be made to induce the greatest composers of today to enter this contest. Since the death of Brahms, almost thirty years ago, the contributions to the chamber music literature which show any signs of permanence or more than usual excellence, have been fewer than in any other form of the art.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

WHEN a skilled carpenter pronounces one of his hammers "perfect," the layman would do well to borrow that hammer.

When a skilled painter pronounces one of his brushes "perfect," the amateur would be happy who could inherit that brush.

In the field of piano playing nine great authorities have pronounced the Steinway piano "perfect." These are Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff. Many others have also enthusiastically endorsed the Steinway, but these immortal nine spontaneously chose the word "perfect" to describe this one instrument.

When one considers the years



and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

of that word "perfect" as it is understood by these superb artists.

For Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff do not use the word "perfect" lightly. They know too well what the pursuit of perfection entails.

Such vast authority actually applying the unqualified word "perfect" to the Steinway Piano is the home-maker's assurance that this, the "Instrument of the Immortals," is indeed an instrument of abiding quality and sympathy.

Sherman & Clay & Co.

KEARNY AND SUTTER STREETS, SAN FRANCISCO
CALIFORNIA-OREGON-WASHINGTON

COMIC OPERA SUMMER SEASON

Oakland Theatregoers Gratefully Bask in the Sunshine of Light Opera Excellently Presented by Paul Steindorff and a Very Tastefully Selected Array of Artists

By ALFRED METZGER

The other day we attended a performance of Mlle. Modiste by the Steindorff Comic Opera Company at the Oakland Auditorium Opera House and found that Oakland certainly seems to enjoy taking advantage of this opportunity to make the summer more bearable and to continue musical activities at the very best time of the year. Only San Francisco continues to sleep during the summer and it is devoutly to be hoped that next year will find someone sufficiently wide awake to force this city into the ranks of those eager to take advantage of the ideal summer weather and continue musical activities in summer, even though the winter may have been crowded with events.

Mr. Steindorff succeeded in assembling a very able company of congenial artists. We were truly surprised when hearing the remarkable artistic improvement of Lillian Glaser. Her voice has increased in sweetness and flexibility and her high tones are now negotiated with a freedom and bell-like clearness that adds much enjoyment to her charming personality. She gave a most appealing impersonation of the fascinating Fifi.

John Van continues to employ his pleasing tenor voice to excellent advantage, and both in his solo numbers and during ensemble passages he adds to the vocal smoothness of the production. Willard Schindler possesses a baritone of exceptional resonance and understands how to use it in a most artistic fashion. Lavinia Winn, who is so well remembered in San Francisco, continues to attract her audiences with the freshness of her personality and the chic of her attractive histrionic talent. She is one of the most

fetching soubrettes we have ever seen on the stage.

Ralph Kline and Frank Darien, who represent the comedy and character impersonations, respectively, are both experienced and efficient artists and always succeed to rivet the interest of their audiences. Alice Marvin is a very graceful and charming dancer and, together with Virginia Marvin, superintends the dancing with refreshing ability. And so we could go down the line and compliment every member of the company both as to their deportment and vocal requirements. Above all, there is a youthful, vivacious and fine-looking chorus that can sing. Paul Steindorff conducts with his well-known thoroughness and deliberation and succeeds in presiding over an organization that adds much zest to the musical summer life of Oakland. The Oakland theatre-going public should and does support the company according to its merits.

DIAMOND JUBILEE PROGRAM

Growing interest by foreign nations in California's Diamond Jubilee is evidenced by news from the British Government that Great Britain's naval representation at the Jubilee is to be increased by addition of the Canadian destroyer Patrician, which has been ordered to San Francisco harbor for the duration of the fete, September 5th to 12th.

Gerald Campbell, British consul general, has formally notified Twelfth Naval District headquarters here to this effect, according to announcement by General Thornwell Mullally, chairman of the Army and Navy participation committee of the Jubilee organization.

The entire program for Jubilee Week has now been brought to final revision, according to Louis F. Byington, chairman of the program, scope and budget committee.

Two grand balls, one each at the opening and the closing of the fete, have been programmed. Dancing will continue until 4:00 a. m., the night of September 12th. Other

features of the program include four great parades, including a night electrical procession, Haydn's oratorio, Creation, by a chorus of 500 and a 100-piece orchestra and a fashion show.

The complete program follows: Saturday, September 5th, evening—Grand ball and official program of celebration, Civic Auditorium. Sunday, September 6th, afternoon and evening—Fashion Show, showing creations of the world's greatest designers, Civic Auditorium. Monday, September 7th, morning—Labor Day celebration and parade, with State-wide participation, including pageantry, depicting the Advance of Labor in California; afternoon, literary and musical program, under auspices of San Francisco Labor Council, Civic Auditorium. Tuesday, September 8th, morning—Army and Navy parade, with participation of British and other national naval events; afternoon, aquatic and athletic contests. Wednesday, September 9th, morning—Historic pageant parade, portraying the story of California—1542-1925, in eight historic periods under direction of N. S. G. W., with State-wide participation covering the period since admission to Statehood; afternoon, grand concert, San Francisco Community Chorus, soloists and orchestra, Civic Auditorium; aquatic and athletic contests. The Native Sons' and Native Daughters' parlors will hold open house for guests both afternoon and evening, with good programs of varied interest. Thursday, September 10th, afternoon—Aquatic and athletic contests. Friday, September 11th, evening—Haydn's oratorio, Creation, rendered by San Francisco Community Chorus of 500 and orchestra of 100 pieces, under direction of literary and musical program committee of city of San Francisco. Saturday, September 12th, evening, 8:00 o'clock—Grand electrical pageant and parade by civic and fraternal units, with many floats and carnival features; 11:00 p. m., closing festivities, carnival and ball at Civic Auditorium.



EDITORIAL DISCUSSION



THE GREAT SONG FESTIVAL

For the first time in fifteen years the German singing societies of the Pacific Coast will assemble in conclave to unite their artistic forces in one grand feast of song. Now here we have singers who thoroughly understand the significance of ensemble singing. They do not go into this work for the purpose of making money. They do not hesitate to be loyal to their conductor. They attend rehearsals religiously and faithfully. They rehearse from the beginning of the year until the end. Their heart and soul and mind and body is dedicated to the art which they love so well. And they prove their affection and their genuine love for the art by setting aside certain days in the week to devote in the service of that art for which they are willing to sacrifice something in order to obtain from it that satisfaction, that joy and that happiness which they unquestionably derive from the exercise of their vocal powers.

If you want to hear what genuine choral singing really means you simply can not afford to miss these great choral contests. There will be a chorus of eight hundred voices. You will hear male chorus singing and female chorus singing and you will also hear mixed chorus singing. You will find that every voice is made to count; that every singer gives one hundred per cent of vocal value and energy. There will be no shirkers. There will be no "false alarms." You will hear EIGHT HUNDRED voices when a chorus of eight hundred is announced to sing. You will not hear four hundred sing out of eight hundred. You will not hear one hundred weak voices and seven hundred strong voices. Every voice will be resonant, big and emphatic and the result will be overpowering in certain climaxes.

We heard a few hundred voices of the Pacific Saengerbund during Music Week and the other day at the Park. The material is excellent. Frederic Schiller has trained the singers in masterly fashion. It is not too much to say that the phrasing and the blending of the vocal material reveals the hand of a master of choral conducting. Why Mr. Schiller ever wasted so much of his time and genius on orchestral conducting when he is such a rare choral director is one of the mysteries of our experience. Particularly impressive are the tenors and basses. Especially the latter ring out with a power, a thrilling volume and an intensive emotional color that will be remembered forever after once heard. It is impossible to describe the magnitude, the fervor, and the abandon which these German singers put into their performances and we

guarantee that an attendance at these festivals means an experience that will be remembered throughout a lifetime.

Singing societies will come from Eastern cities as well as all Pacific Coast centers. Tens of thousands of singers will be represented by the societies that will come to this festival. There will be thousands of visitors and it is strange that the daily press of San Francisco and the Californians Inc. have not yet realized that San Francisco will be the magnet that will draw thousands of singers and song lovers from all parts of the United States on August 14th, 15th, 16th and 17th.

JOIN MUNICIPAL CHORUS

San Francisco is one of the few cities in the United States that makes claim to being musical which does not support a permanent oratorio chorus. Not until the city of San Francisco, through the energy and enterprise of J. Emmet Hayden, engaged Dr. Hans Leschke has there been any attempt made, during the last twenty years at least, to establish a genuine oratorio chorus. The reason for this failure to emulate the example of leading music centers was partly due to the lack of a conductor who was able to arouse sufficient enthusiasm among singers to undergo the inconvenience of rehearsals and partly to the hesitancy and opposition of teachers who were afraid that a conductor might monopolize the attention of students to an extent where they would curtail their singing lessons. Another reason was due to the fact that so many singers consider it undignified to sing in a chorus and wish to be soloists only.

No genuine musical enthusiast can possibly invent any excuses why he should not become a member of an efficient chorus. No vocal artist can ever hope to become known or to attain genuine success in his art unless he has had that experience in ensemble singing without which no singer can ever hope to attain positive knowledge in interpretation. No matter how fine a voice you may have, no matter how proficient you may be technically, no matter what your friends may say there is no short-cut to artistic success and a singer requires just as much apprenticeship before being fit to appear in public as a workman does. And there is nothing that stimulates your mind quite so much, nor is there anything that contributes toward obtaining thoroughness like ensemble singing under the direction of a master like Dr. Hans Leschke. Therefore every singer with sufficient ambition to really amount to something artistically will find this experience of ensemble singing invaluable.

We do not address ourselves to those who are indifferent. We do not expect to induce anyone to sing in this chorus who can only judge success by dollars and cents. We do not appeal to those who constantly find fault and always argue why they should NOT help in anything. We are addressing ourselves to those choir singers, young ambitious artists, students and teachers who are willing to contribute their share toward the general improvement of musical conditions. We want to reach those people who realize that artistic proficiency can only be attained through practical experience and constant application. We want to convince those people who consider music as one of their dearest and most cherished achievements and those who are willing to make sacrifices, help unselfishly, take pride in their city and encourage the city administration to continue this excellent work toward giving music the prestige of municipal endorsement. We believe there are such singers with fine voices who do not always think of themselves, but are willing to work for the benefit of their fellowmen.

CALIFORNIA MASTER TEACHER

Among the distinguished pedagogues who make California their home there is possibly none who can lay greater claim to esteem than Kajetan Attl, harp virtuoso and solo harpist of the San Francisco Symphony Orchestra, who, during the last ten years, has been one of the leading factors in instrumental circles. Both as concert artist and teacher Mr. Attl has established for himself a reputation in his special branch of the art second to none other. His pupils not only reveal thorough training, but they play with that depth of sentiment and intelligence of phrasing which guarantees artistic proficiency.

For this reason Attl pupils are always in demand when professional harpists are needed. You will find Mr. Attl's well-trained musicians in many theatre and concert orchestras and you will always find that those of his disciples that have reached the artist stage never fail to gain recognition in the concert field. Only a few months ago Carl Fisher, the well-known New York publisher, brought out a Method for the Harp by Mr. Attl which is generally recognized as one of the most complete, most progressive and most comprehensive works of this kind ever introduced to the musical public. In fact, it is the only extensive work on the harp that has ever been published in this country. It has been received with much enthusiasm by harp students and, notwithstanding its necessarily high price, it is greatly in demand all over the country.

Mr. Attl is a member of the Dominican College faculty of San Rafael, an institution that is standing very high in the estimate of musicians of the Pacific Coast. During the month of July Mr. and Mrs. Attl have enjoyed a very delightful automobile trip to the Yellowstone Park and Grand Canyon and they will return early this month, when Mr. Attl will resume his large harp classes in the Kohler & Chase building and at his residence studio.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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ALFRED METZGER, Editor

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Where to Get Your MUSICAL REVIEW

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ACADEMY OF VOICE TEACHERS

Leading Vocal Pedagogues Organize Association Intended to Raise the Standard and Ethics of Pacific Coast Fraternity and Prepare Rules and Questionnaire

By ALFRED METZGER

The Pacific Coast Musical Review is in full sympathy and accord with the principles of the Pacific branch of the American Academy of Teachers of Singing, which has proved of such tremendous benefit in the establishment of adequate ethics and also of standardization in the teaching of singing. Indeed, we are always anxious to assist anyone to improve conditions for teachers as well as students, and the writer is thoroughly convinced that this recent addition to the Pacific Coast musical institutions will prove of incalculable benefit to its members and to music in general.

One of the principal reasons why resident artists and teachers do not enjoy public favor to a greater extent is because of lack of adequate standardization and ethics. As long as teachers belittle each other and sneer at each other in the presence of students and their parents, as long as singers are eager to accept public engagements without experience and proper training, so long will resident artists and teachers suffer from the public's lack of appreciation and respect. This organization will do much to increase the respect of the public toward the profession and students and to lessen the friction and factional strife that seems to be such an unwelcome trouble breeder in the ranks of the profession.

The following prominent vocal pedagogues organized the San Francisco end of the American Academy: Henry Bickford Pasmore, Homer Henley, William Edwin Chamberlain, Antoine V. K. de Vally, Mynard Jones and Carolus Lundine. They are certainly representatives of the best in Pacific Coast pedagogical circles. First public announcement of this new movement was authorized at a dinner given in the Stewart hotel on Friday evening, July 17th, for representatives of the press of the bay cities.

HOLLYWOOD BOWL SUMMER CONCERTS

HOLLYWOOD BOWL, Los Angeles County, Hollywood, California

32 "Symphonies Under the Stars"

Fourth Season :: July 7th to August 30th

THE BOWL SYMPHONY ORCHESTRA—98 ARTISTS
celebrating CALIFORNIA'S FESTIVAL YEAR with

Distinguished Guest-Conductors and Soloists

FIFTH WEEK

TUESDAY, AUGUST 4TH

ETHEL LEGINSKA,
Conductor-Composer-Pianist

MARGARET MESSER MORRIS,
Lyric Soprano, Soloist

1. Overture, "Oberon,"Weber
2. Seventh SymphonyBeethoven
3. Concerto, C Major, Op. 11.....Weber

ETHEL LEGINSKA

INTERMISSION

4. Nursery RhymesLeginska
 - (a) Jack and Jill
 - (b) Three Mice Went Into a Hole to Spin
 - (c) Sleep, Baby Sleep
 - (d) Gorgy-Porgy
 - (e) Little Boy Blue
 - (f) Old King Cole

(For small orchestra and soprano voice)

MARGARET MESSER MORRIS

5. Prelude, "Die Meistersinger".....Wagner

FEATURES FOR AUGUST 6TH, 7TH AND 8TH
WILLEM VAN HOOGSTATEN,
Conductor of New York Philharmonic,
will be guest conductor in the Bowl.

Return engagement of

ERNEST BLOCH,

to conduct his own "Winter-Spring."

SEATING CAPACITY—25,000 - - - ADMISSION—25 CENTS

The "Sunny South" invites her "Northern Neighbors" to
"Make the Last Frontier the First in Music"

SIXTH WEEK

AUGUST 11TH, 13TH, 14TH AND 15TH

Announcement Extraordinaire!

WALTER HENRY ROTHWELL,
Los Angeles' Own,
will conduct the Bowl Symphony
Orchestra.

DR. HOWARD HANSON,
Director Eastman School
of Music,
will conduct his "Nordic Symphony"
for the first time on the
Pacific Coast.

SAMUEL GARDNER
Violin Soloist,
will play the Bruch Concerto,
also his own.
SAMUEL GARDNER,
Violinist-Composer,
will play the Bruch Concerto, and will be
violin soloist for his own orchestral
score, "New Russia."

Addresses commending the movement were made by practically every one of the guests and steps are now being taken to invite those eligible for membership. It is safe to say that before the new season will begin this baby organization will include a number of the bay cities' leading vocal pedagogues, besides those already enlisted. We have not sufficient space to comment further on this association, but will surely do so in our next issue. In the meantime we gladly publish the ethical rules and questionnaire of the new organization:

Code of Ethics STATEMENT

We, members of the Pacific Coast Academy of Teachers of Singing, citizens of the United States of America, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves, in our professional activities, to the vital principle underlying all enduring accomplishment; while defending our own rights, never to be unmindful of the rights of others.

CODE

ARTICLE I

Members of the Academy, in accordance with article two of the constitution, agree to promote the teaching of singing in a dignified way as a means of culture and to conform to the standards of correct professional conduct as instructors, advisors and gentlemen.

ARTICLE II

Members should report to the Academy any unprofessional, dishonest or corrupt conduct on the part of the teacher or pupil.

ARTICLE III

Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE IV

Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

ARTICLE V

A minimum of one year of continuous instruction shall entitle the teacher to claim the student as a pupil. Proper recognition of helpful services rendered by former teachers should be made and derogatory statements avoided.

ARTICLE VI

Dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE VII

Voice trials shall be conducted impartially and an honest opinion be given the student. No audition shall be given to any student who is at the time studying under another vocal teacher.

ARTICLE VIII

Pupils will be held responsible for the time originally reserved, except in rare emergency.

MEMBERS

William E. Chamberlain
Antoine V. K. de Vally
Homer Henley
Mynard S. Jones
Carolus Lundine
H. Bickford Pasmore
Secretariat: 2415 Washington street.

Questionnaire

To be filled in by applicants for membership in the Pacific Coast Academy of Teachers of Singing.

Where were you born, and when?.....
Are you a citizen of the United States of America?

Where have you studied singing?.....
With whom?

How long have you studied with each teacher?

How long have you taught singing?.....
Where, and for how long in each place?

Where are you teaching at the present time?

How long have you taught in the community where you are now teaching?.....
Give some details of your artistic career.

What pupils of yours occupy or have occupied public singing positions?.....
How long have you been a resident of Pacific Coast?..... State?.....

What other music subjects have you studied besides that of voice?.....

Give suitable references as to character and reputation.

Subscribed and sworn to before me

Notary Public in and for the City of

County of

State of California, Dated:.....

ZURO AGAIN TO LEAD AN OPEN-AIR AIDA

New York Open-Air Grand Opera Season to Open With a Magnificent Production of Verdi's Grand Spectacle

With the help of the five park commissioners of Greater New York, the barren spaces of Ebbets Field, the Brooklyn baseball park, will be transformed into a flourishing oasis, where huge trees will grow and foliage run riot for the grand opera performances to be given there by the City of New York, under the personal direction of Josiah Zuro, from August 1st to 8th.

The field will be laid out in avenues, marked by rows of tall trees, none less than twelve feet high, according to Mr. Zuro. More than 500 trees of every variety, selected from the choicest specimens of the Bronx, Manhattan, Brooklyn, Queens and Richmond gardens, will be potted and shipped to Ebbets Field where they will be set up in time for the first performance, Aida, on Saturday, August 1st. After the last opera, Faust, has been performed on August 8th, the trees will be returned. A special staff of gardeners, thoroughly trained in their work, will be on hand to give the trees and shrubbery all the attention they will require in their new home.

CALIFORNIAN WITH GRAVEURE

Constance Mering of Sacramento, pianist, recently returned from an extended visit to New York, where she has risen to unusual prominence among American artists in the metropolis, has been engaged by Louis Graveure "Master-Teacher" to serve in the capacity of accompanist for his artist pupils during the period of his stay in San Francisco.

Graveure is busily engaged with his pedagogic enterprise, for which all of his time has been subscribed. Lessons are given at the assembly hall of the California Club, 1750 Clay street.

Selby C. Oppenheimer, Graveure's manager, has announced that the famous baritone will return to San Francisco for his fourth annual summer season of teaching, at approximately this time during 1926, and Oppenheimer is already enrolling pupils for both Graveure's San Francisco and Los Angeles classes.

Pacific Saengerfest

Master Works Sung by

Chorus of 800 Voices

FREDERICK SCHILLER, *Festival Director*

FREDERICK BRUESCHWEILER, ARTHUR LINS, *Associates*

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SOLOISTS

JULIA CLAUSSEN
Contralto, Metropolitan

ARNOLD GABOR
Baritone, Metropolitan

GERTRUDE WEIDEMANN
Soprano, Grand Opera, Berlin

STELLA RAYMOND-VOUGHT
Coloratura Soprano

CIVIC AUDITORIUM

Saturday and Sunday Evenings, August 15th and 16th

Honorary Membership Cards, \$10

Single Admission, \$2.00, \$1.00

Tickets on Sale at
Sherman & Clay and Kohler & Chase

GUSTLIN CARRIES ON

Clarence Gustlin, originator of the American opera interp-recitals, carries even greater interest for next season than he did for last, when more than twenty-three States capitulated to his skillful interpretations of the operas Alglala and The Echo. Ten American operas have been added to his repertoire,

and twenty-five States are becoming concerned over what they have missed.

The early part of the season will be given to the Pacific Coast, where the fame of the biennial coupled Mr. Gustlin's interpretation of The Echo, with the subsequent success of its complete performance; and after January 1st he will give his time to the Middle and Eastern States.

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at Santa Barbara, where one can visit the ruins. Book today

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MUSIC IN BERKELEY

Berkeley, July 29, 1925.

Mme. Julia Claussen, leading mezzo soprano of the Metropolitan Opera Company, sang a program of songs and operatic arias to a large audience in the Greek Theatre on the evening of July 22d. The program was altogether satisfying and prolonged applause followed every number. Mme. Claussen is without doubt the outstanding dramatic singer before the public today. Her voice is capable of expressing every emotion from the scathing denunciations of the Wagnerian heroines to the reed-like quality of impassioned love song. She achieves her effects with simplicity and dignity and remains at all times throughout the most exacting program the super-woman. Nicolai Mednikoff was at the piano and gave adequate support to the artist.

The Two Sonata Programs which were included in a series of five recitals by Sigismund Stojowski and Samuel Gardner have been of unusual interest to the musical public in Berkeley and have attracted large audiences from both sides of the bay. The master works presented at these recitals included sonatas of Bach, Beethoven, Brahms, Mozart, Cesar Franck and Sigismund Stojowski. Mr. Stojowski's work is a masterpiece and abounds in original material. The Allegro non Troppo is built on a simple motif of three notes which recurs throughout the heroic movement. The second movement is characteristically capricious and fantastic, while the Theme-varie reveals the remarkable versatility of the composer.

Miss Margaret Tilly, concert pianist of London and San Francisco, offered the seventh of this season's Half-Hours of Music in the Greek Theatre on Sunday, July 26th. Miss Tilly is an artist of great ability and is endowed with imagination, feeling, broad taste and sound judgment.

Miss Elaine Kinnell, soprano, was assisting artist at a dramatic recital given at Mrs. Oscar Maillard Bennett's School of Expression, Saturday, July 25th. Miss Kinnell sang a group of songs including Spring Song (Franz), two Swedish folk songs, May Magic (Stratton) and Dawn (Curran). Nadine Shepard accompanied the singer and gave much to the success of the program.

Mme. Stella Raymond-Vought, coloratura soprano of San Francisco, will present the program at the regular Sunday concert at the Greek Theatre August 2d. She will be assisted by Emil J. Polak, pianist and composer, and Merrill Jordan, flutist. F. P. M.

France Goldwater, the well-known Los Angeles manager of artists, returned from the East, where she has made arrangements to represent such famous lecturers as Clarence Darrow, the famous lawyer; Dr. Stanton Coit, head of the Ethical Society of London; Dr. Richard Burton, former president of Drama League; Upton Close, author and traveler; Squire Coop, head of music department, U. of C.; Mme. Rose Metzelthim, interpreter for Women's Congress; Mme. Bainbridge, who lectures on India; Isobel Chappel, character analyst, and Basil Clarke, famous peace advocate. She will also represent some of the foremost musical artists in California, including Charles Wakefield Cadman, composer and pianist; Olga Steeb, pianist; Marjorie Dodge, soprano; Alexander Kissleburgh, baritone; Elinor Marlo, mezzo soprano; Frieda Peycke, pianologues; Melba French Barr, soprano; Southern California Trio, May Robison, pianist, David Crovov, violinist, and Carlyle Walker, cellist.

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A RENA LAZELLE ARTIST

One of a group of young singers whom Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, is introducing into professional circles next season is Mrs. Lotus Anderson of Oakland. Mrs. Anderson has been studying with Miss Lazelle for two years and has been trying her wings by appearances in the bay region during the last few months with great success.

She has appeared recently at the American Penwomen's Association, the Presidio Women's Club, Melrose Mother's Club, Hotel



MRS. LOTUS ANDERSON

Worth, San Francisco; Mothers' Club of Technical High School, Oakland; Music Week Concert in Martinez, Lincoln Park Presbyterian Church and at the residence of Mrs. Ulsh, Berkeley.

Mrs. Anderson has an exceptionally fine and brilliant contralto voice with a range of over two and one-half octaves, as she sings from D below middle C to the B flat in alt. She has a number of engagements booked for next year and will also be an associate vocal teacher of the San Francisco Conservatory of Music.

S. F. ARTISTS FOR CREATION

Nearly 400 persons, all of them from San Francisco, will be identified with the presentation of Haydn's resplendent Creation oratorio on the night of September 11th in Exposition Auditorium as the major musical event of the Diamond Jubilee celebration.

Rehearsals for the oratorio are being held for the Municipal Chorus three evenings each week in the auditorium of Girls' High School. The entire production is under the direction of Dr. Hans Leschke, newly appointed choral leader. In addition to the principals, there will be a chorus of more than 300 and a symphony orchestra of sixty-five, who will take part in the Creation presentation.

The local artists chosen for the leading roles have been announced by Supervisor J. Emmet Hayden, chairman of the auditorium committee, as follows: Lorna Lachmund, soprano; Charles Bulotti, tenor, and Harry Perry, bass. The orchestra will be

selected from Alfred Hertz' San Francisco Symphony Orchestra. Hertz is now in Europe and will return in time to arrange for the city's annual municipal concert series.

The Creation is Haydn's masterpiece and one of the most beautiful oratorios ever written. Haydn was sixty-five years of age when he undertook the greatest work of his life. The masterpiece was written over a period of two years and was completed in 1798. The text has been compiled from Milton's Paradise Lost. The first public appearance given Creation was at the National Theatre, Vienna, March 19, 1799. Its success was immediate, and rivaled that of The Messiah.

Supervisor Hayden is urging all singers who took part in the Spring Music Festival to enlist in the Municipal Chorus for the Jubilee event. Mrs. Louise Bennett will enlist all newcomers on Mondays, Wednesdays and Friday nights at Girls' High School. On Mondays the combined sections rehearse; Wednesday the women members are trained, and Friday is given over to the male section. The Municipal Chorus will be permanent.

WARFIELD'S EXCELLENT SHOW

Corinne Griffith's new First National picture, The Marriage Whirl, which is coming to Loew's Warfield on Saturday, is full of life and jazz. It moves quickly from a novel masquerade party to a dance of the Sixty Club, showing the acme of New York's night life, and from that to the all-night restaurants of Paris.

That the present generation is under the influence of jazz goes without a doubt. Jazz has become its national anthem. The path that this leads to is full of danger and pitfalls to those who are not aware of them. To call this to the attention of the American public, J. Hartley Manners wrote that successful New York play, The National Anthem. It was from this play that The Marriage Whirl was adapted.

In support of Miss Griffith is an imposing array of names familiar to theatergoers. Harrison Ford and Kenneth Harlan play the leading roles. Nita Naldi lends her personality to the role of a French dancer. Others in the cast include Charles Lane, E. J. Ratcliffe and Edgar Norton. The picture was directed by Al Santell.

Charles Wakefield Cadman spent two weeks' vacation at Lake Tahoe. Mr. Cadman has completed the orchestration of his opera, The Witch of Salem, which is to be produced next season by the Chicago Civic Opera Company. Recent word from the organization is to the effect that the scenery for the first act, an old New England living room, is already built, and that the second act will be finished within two weeks. Upon his return, Mr. Cadman will finish the comic opera, The Ghost of Lollipop Bay, which is much in demand for high school presentation.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.



THEODORE STRONG

The Nationally Famous Organist Who Is Presenting Interesting Programs in the Pipe Organ Department of Kohler & Chase

NOTED ORGANIST'S SUCCESS

Theodore Strong has seen most of America, not only as an organist but also as a business man. After some years spent in musical training he started up the ladder of church positions, beginning with St. Peters Lutheran Church as assistant organist and then to his first position as organist and choir director at St. Marks Lutheran Church, also in New York. Successive steps of service on the organ bench of several New York churches brought him up to Greenwich Presbyterian and then Grace Methodist, a church famous in Methodist history. During this period he made his first transcontinental tour as recitalist and accompanist, spending four months' vacation at Santa Monica, Calif., before returning to the East.

From Grace M. E. Church he went to Aeolian Hall, and upon completion of the new organ at Town Hall, New York, accepted the position of organist with Ninth Church of Christ, Scientist. To his church activities he added many recital engagements, theatre and Jewish temple playing for several years. His association as assistant to the music editor of the New York Evening Mail and the Walter Anderson concert management broadened his acquaintanceship with the leading musicians of America and Europe, and upon the completion of the new Chickering warerooms and concert hall in New York, he was offered the opportunity of affiliation with this division of the American Piano Company.

The call of the West, however, was too alluring for Mr. Strong and after several months' special representative work and recital engagements in Idaho, he came to Cali-

fornia as manager of the pipe organ department and radio recital organist for Kohler & Chase. He is a staunch admirer of the American organist and composer, and many of his recital programs on the Welte philharmonic pipe organ feature American compositions. For many years he has been active in the American Guild of Organists and National Association of Organists and has written several articles on "Managing the Concert Organist," "A Tour of America's Pipe Organs" and "The Dawn of a New Era for the Young Artist of Today."

Since coming to San Francisco Mr. Strong has been heard on the municipal organ, in Stanford University Chapel, over the radio and will take active part in the many musical activities planned for the Diamond Jubilee.

MADAME VOUGHT AND EMIL J. POLAK AT GREEK THEATRE

Madame Stella Raymond-Vought, coloratura soprano, has been invited to give the Half Hour of Music at the Greek Theatre in Berkeley on August 2d, at 4:00 o'clock. She will be ably assisted at the piano by the famous New York accompanist and coach, Emil J. Polak, who is rapidly creating a distinct place for himself on the West Coast for his artistic and untiring vocal coaching for many of the artists and artist students who have availed themselves of the privilege of working with him during his sojourn in San Francisco while associated with the Master School at the Fairmont Hotel.

Merrill Jordan of Oakland, who has recently joined the ranks of the professionals as a flutist, will assist Madame Vought

in some of her arias. The complete program follows: Care Selve (Handel), Under the Greenwood Tree (Buzzi-Peccia), I've been Roaming (Horn), Bell Song from Lakme (Delibes); Still wie die Nacht (Bohm), Villanelle (Dell'Acqua); Berceuse (Gounod), Thou Brilliant Bird from La Perle du Bresil (David); Song of the Open (La Forge), Bayou Songs (Strickland), Robin, Robin, Sing Me a Song (Spross), De Ol'Ark's a-Moverin' (Guion).

Josiah Zuro, director of the grand opera performances which the city of New York will present in Ebbets Field, Brooklyn, from August 1st to 8th, announces the engagement of Bianca Saroya, American soprano, to sing the roles of Nedda in Pagliacci on August 5th and Marguerite in Faust on August 8th. Miss Saroya is well known to American audiences for her work in opera and on the concert stage, and she combines a voice of dramatic strength with great personal charm and beauty. She will arrive within a few days from her country home to begin rehearsals with Mr. Zuro.

Helen Zinkan, an unusually genial and well informed young lady, has recently taken charge of the concert and music teachers' department of Kohler & Chase and has already made hundreds of friends, thanks to the courteous and friendly manner in which she distributes information. Miss Zinkan also is in charge of the publicity department of that famous music house, now in its seventy-fifth year, and thanks to her energy and untiring observation is getting results from her splendid campaign. The new concert, music teachers', publicity and information department is proving a valuable addition to Kohler & Chase activities.

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MASTER SCHOOL SUMMER MUSIC

Sigismund Stojowski, Pianist, and Samuel Gardner, Violinist, Attract Large Numbers of Music Lovers Who Hear Distinguished Artists at Their Best at the Expense of the Institution

By ALFRED METZGER

If the Master School of Musical Arts of California did not bestow upon the musical public of San Francisco any other blessing than to vitalize the otherwise dormant musical life that sets San Francisco apart from other big American centers during the summer it would have fully justified its existence and its support. Since Lazar S. Samoiloff inaugurated this far-reaching enterprise he has presented to the musical public of San Francisco, entirely free of charge, some of the world's most famous artists at a time when musical activities have entirely been suspended. We have had a chance to listen to such distinguished favorites as Josef Lhevinne, Cesar Thomson, Nicolai Mednikoff, Julia Claussen, Emil Polak and, only recently, to Sigismund Stojowski and Samuel Gardner. This coming week a program will be presented by five such eminent interpreters as Annie Louise David, harpiste, Felix Salmond, Samuel Gardner, Emil J. Polak and Nicolai Mednikoff. And this rare event, during which five artists of the highest rank appear, is given entirely at the expense of the master school and before guests enjoying the hospitality of the institution and its director. Surely our stagnant summer atmosphere could not be enlivened by a finer array of events nor with greater generosity and artistic liberality.

Sigismund Stojowski, the noted pedagogue and pianist, gave a recital in the gold room of the Fairmont hotel on Thursday evening, July 16th. He interpreted the following program: Andante F major (Beethoven), Papillons (Schumann); Ballade G minor (Chopin), Nocturne G major (Chopin), Scherzo C sharp minor (Chopin); Polish Idyls op. 24 (Stojowski). We are inclined to classify Mr. Stojowski as an academic or intellectual interpreter rather than one predominating in strong emotional traits. He possesses pronounced individualistic tendencies in his accentuation of the classic. Indeed, there are times when his reading of Beethoven, Schumann and Chopin runs counter to many a conventional idea and while there may be times when such expressions become irreconcilable with your or my favorite mode of interpretation, nevertheless Mr. Stojowski deserves a serious hearing and his ideas seem to meet with the approval of many serious music lovers, as was testified by the enthusiastic and long applause of those who delighted to hear him. He is unquestionably a thorough musician and craftsman and his own composition was ample proof that his prestige and prominent position in the musical world have indeed been well earned.

Samuel Gardner, one of the young generation of American artists, who are making great names for themselves, justified the respect and admiration in which public and colleagues have been holding him during the last few years. He strikes out with the courage of youth, invests the classics with a vitality and buoyancy that brings joy to every heart and reveals a technic, although

at times dominated by the vivid temperament of impulsive youth, nevertheless exhales the essence of brilliancy and vigor. Mr. Gardner certainly possesses the courage of his convictions, for he does not hesitate to introduce the newest fruit of American musical ingenuity into a dignified concert program and his audience enjoyed his "heresy" with the freedom of children.

The Jazetto and the Canebrake, both his own compositions, breathed the spirit of syncopation and freedom of expression and proved that, if properly applied, this vitalizing rhythm of the modern American mind has considerable artistic value, just as it is degenerating when abused and led in the wrong direction. With Nicolai Mednikoff as an able and musicianly associate, Mr. Gardner gave a very inspiring reading of Vieuxtemps' Fantasia appassionata and Tarentelle that evoked cheers and demonstrative applause from his enthusiastic hearers. The Grieg Sonata in C minor justly earned another demonstration for the two excellent artists. Other compositions thoroughly enjoyed and splendidly interpreted were: Allegretto (Boccherini), Canta Amoroso (Sammartini), Tambourine (Gossec) and a composition of a romantic character by Mr. Gardner. It was indeed a very delightful event.

SANGERFEST PROGRAMS

The programs for the Pacific Sangerfest, which have been in rehearsal for several months, are announced this week by Frederick Schiller, festival director.

The first celebration of its kind here for fifteen years, the Sangerfest presents the largest mixed chorus and the largest male chorus ever heard in this city. These choruses, of 800 and 500 voices, respectively, do not depend upon mere bigness for their drawing power. Composed of trained choraleists who for years have made ensemble singing their hobby, and with a rich racial tradition of mass singing behind them, these choruses promise San Francisco an artistic treat perhaps unprecedented in her history.

They will give two varied programs of masterpieces of choral literature, and will sing many of the very best loved German folk songs. The choruses are supported by the Sangerfest orchestra of sixty-five pieces, and four soloists: Julia Claussen, dramatic mezzo of the Metropolitan; Arnold Gabor, baritone of the Metropolitan; Stella Raymond-Vought, coloratura, and Gertrude Weidemann, lyric soprano, will take part.

The programs are:

First Festival Concert, Saturday Evening, August 15th, Civic Auditorium

Prelude, The Meistersingers of Nuremberg (Wagner), Frederick G. Schiller, director; Choral, Awake and Finale to Act III, The Meistersingers of Nuremberg (Wagner), Festival Mixed Chorus and Orchestra, F. G. Schiller, director; Consecration of Song (Mozart), Massed Male Chorus, a capella, Arthur Luis, director; Speech, Col. Theodore Gier, festival president; Aria, from The Prophet (Meyerbeer), Julia Claussen, dramatic mezzo soprano, Metropolitan Opera Company; Sunrise (Hermes), Symphonic poem for Massed Male Chorus and Orchestra, F. G. Schiller, director; Song to the Evening Star from Tannhauser (Wagner), Arnold Gabor, baritone, Metropolitan Opera Company; German Folk Songs, Ah,

Elsbeth (Kunz), Lutzow's Wild Hunt (Weber), Massed Male Chorus, a capella, Arthur Luis, director; Overture, Leonore No. III (Beethoven), Frederick G. Schiller, director; O Shepherd of Israel (Borthiansky), Festival Mixed Chorus, a capella, F. G. Schiller, director; Isolde's Love-Death from Tristan and Isolde (Wagner), Julia Claussen; Let Altar Fires Flame from Odysseus (Bruch), Festival Mixed Chorus and Orchestra, F. G. Schiller, director; Germanenzug (Lund), Julia Claussen, Arnold Gabor, Massed Male Chorus and Orchestra, F. G. Schiller, director.

Second Festival Concert, Sunday Evening, August 16, Civic Auditorium

Overture, Der Freischutz (Weber), Frederick G. Schiller, director; The Lord's Day (Kreutzer), Massed Male Chorus, a capella, Arthur Luis, director; Polonaise from Mignon (Thomas), Stella Raymond-Vought, coloratura soprano; Hunter's Wooing (Wengert), My Little Sweetheart (Zant), Members of South Pacific Sangerbund, a capella, Frederick Mehr, Los Angeles, director; The Two Grenadiers (Schumann), Arnold Gabor, at the piano, Johannes C. Raith; Overture, Sakuntala (Goldmark), F. G. Schiller, director; German Folk Songs, Three Rosebuds (Silcher), The Wanderer at the Inn (Zollner), Massed Male Chorus, a capella, Arthur Luis, director; Aria from Der Freischutz (Weber), Gertrude Weidemann, Lyric dramatic soprano; The Old Mill (Gluck), Old Black Joe (Foster), Massed Male Chorus, a capella, F. G. Schiller, director; Fair Ellen (Bruch), Gertrude Weidemann, Arnold Gabor, Festival Mixed Chorus and Orchestra, Frederick Brueschweiler, director.

ELWYN ARTIST SERIES

Roland Hayes, phenomenal negro tenor, whose two appearances in San Francisco last year were among the outstanding musical events of the season, returns to San Francisco during the coming season, where he will be heard on the Elwyn Artist Series of ten subscription concerts at the Exposition Auditorium. This will doubtless prove gratifying news, not only to those who heard this great artist and wish to hear him again, but to the many who were unable to secure reservations at his last appearance. This news will also offset the disappointment attendant upon the announcement that Josef Hofmann has requested the Elwyn Bureau to postpone his tour for one year. As Hayes takes Hofmann's place as one of the major events on the series, the management feels that so far as the course is concerned subscribers will feel that there is an even exchange.

Other attractions to appear on the course are: Edward Johnson, leading tenor of the Metropolitan; Margaret Matzenauer, leading contralto of the Metropolitan; Cecilia Hansen, violinist; Maria Kurenko, soprano; Toscha Seidel, violinist; Vincente Ballester, Metropolitan baritone; Thamar Karsavina and her Ballet, with Pierre Vladimiroff; joint recital Olga Samaroff, pianist, and London String Quartet; joint recital Hulda Lashanska, soprano, and Felix Salmond, English cellist. Season tickets now selling at Sherman, Clay & Co., and reservations may be held until September 1st by making small deposit.

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Colonel Theodor Gier, honorary president of the second Saengerfest of the Pacific Coast, was host to about eighty guests at the Palace hotel last Monday. The reason for this delightful occasion was to add still more zest to the already energetic activities preparatory to the great Saengerfest which will take place at the Exposition Auditorium on August 15th and 16th. Acting Mayor J. Emmet Hayden assured the enthusiastic sponsors of the festival of the hearty co-operation of the municipality. Interesting addresses were made by gentlemen prominent in German-American circles, including the consul general of Germany, who announced the participation of the German government in the impending Diamond Jubilee Festivities. Gertrude Weidemann, a lyric soprano of surpassing talent, enthused everyone with the beauty of her voice and the intelligence of her interpretations.

George Stewart McManus, the excellent pianist, accompanist and pedagogue, is spending his vacation in the Yosemite Valley and there is obtaining inspiration that will aid him in his numerous artistic activities during the coming season. He will open his studio for the new season some time this month.

Lois Stilson Miller, one of the bay cities' best known singers, has returned from her vacation and has resumed her studio work. Prior to leaving for her vacation she participated in a program at Stanford University, gaining splendid success. The week before that she gave a musical tea at Miss Harker's Private School in Palo Alto and was ably assisted by Miss Mabel Marble, pianist and accompanist. She will sing on August 8th over KGO radio station. Mrs. Miller is studying with Lazar S. Samoiloff.

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Mr. and Mrs. Irvin M. Cassell, the latter better known in musical circles under the name of Mana-Zucca, announce the birth of a son, Marvin Shepard Cassell, on Saturday, July 4th. The announcement is very unique and exceedingly witty and so we will reproduce it for the benefit of our readers: "A Howling Success! Latest composition by Mana-Zucca and Irvin M. Cassell entitled: 'Marvin Shepard Cassell'; priceless; weight 7½ pounds; opus No. 1 in all keys. Copyrighted July 4, 1925." No doubt the copyright is international and unlimited. We join Mrs. Cassell's thousands of friends in heartiest congratulations and best wishes.



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The de Vally Opera Institute announces the removal of its studios to 2415 Washington street, between Fillmore and Webster streets. Antoine De Vally, the able director, is looking forward to a very active season and will no doubt present some of his splendid artist pupils during the next few months.

Gino Severi, the brilliant orchestral conductor and one of the pioneers in introducing the best music into the motion picture field, is now directing the excellent orchestra in the Egyptian Theatre in Hollywood. Mr. Severi is a dynamic musician and splendid violinist who never fails to gain admirers wherever he may appear.

Diamond and Silver Jubilee Edition

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Commemorating the Seventy-Fifth Year of California's
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and

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TO BE PUBLISHED

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SOLOISTS AT SAENGERFEST

Arnold Gabor, baritone from the Metropolitan Opera Company, New York, is announced as one of the soloists of the Saengerfest in the Civic Auditorium, August 15th and 16th. Gabor is a new star who flashed on the New York operatic horizon last season, singing Wagnerian leads with tremendous success. Julia Claussen, Metropolitan Opera House soprano, another Saengerfest soloist, and Gabor will appear together as soloists in Germanenzug, a stirring symphonic composition for male chorus, orchestra, soprano and baritone solos, in which they will be supported by the festival orchestra and the Saengerfest male chorus of 500 voices. Gabor will also sing a solo part in Bruch's Cantata Fair Ellen, which is to be rendered by the mixed Saengerfest chorus of 800. He will sing two other arias.

Mme. Claussen expresses herself enthusiastically about her anticipation of the Saengerfest. She has sung at many such festivals throughout America and has always enjoyed the heartiness and warmth of such celebrations. Mme. Claussen is a native of Sweden, but she, her husband, Capt. Theodore Clausen, and their two attractive daughters, are very proud of their American citizenship. She made her American debut with the Chicago Opera Company as Ortrud in Lohengrin, and has been hailed as one of the greatest of Ortruds. Her Brunhilde is equally famous. After five seasons with the Chicago Opera Company she went to the New York Metropolitan where she has sung leading roles ever since.

She has received the Jenny Lind Medal and the Ludvig Norman Medal from the Royal Academy of Sweden, and has been decorated by the king of Sweden and of Denmark, and is vice-president of the National Opera Club of America. She will sing Isolde's Love-Death aria from Wagner's Tristan und Isolde, and an aria from Meyerbeer's Le Prophete, at the Saengerfest.

Mme. Stella Raymond-Vought, coloratura soprano, will represent the local musical colony upon the program of the Saengerfest. Mme. Vought will be remembered by the musical public here for her appearance in La Traviata with the San Carlos Opera Company last season, and for various appearances here in concert. Mme. Vought is an American artist by birth and training, with a voice of remarkable range, beauty and brilliance. She was born in Washington, D. C., is a pupil of Edmund J. Myer, vocal expert of the Metropolitan Opera, and of Oscar Saenger of Chicago, and has made successful Coast to Coast tours of America. Her number will afford a moment of contrast and diversion, as she is to sing the polonaise from Thomas' Mignon at the concert of Sunday evening, August 16th.

Mme. Gertrude Weidenmann, lyric soprano of the Berlin Opera, appears as soprano soloist in the Bruch cantata Fair Ellen, in which Gabor sings the baritone solo. The mixed chorus of 800 sings this number to the accompaniment of the festival symphony orchestra. Mme. Weidenmann also sings an aria. The Saengerfest will open Friday evening, August 14th, with a reception to visiting singers from all parts of the Nation, in California Hall. There will follow the festival concert of Saturday evening, the prize singing Sunday afternoon, and the second festival concert Sunday evening, these three events

taking place in Civic Auditorium. The festival closes with a ball to all participants in California Hall, Monday evening, August 17th.

MASTER SCHOOL WINS PRAISE

Howard H. Hanson, director of the Eastman School of Music at Rochester, N. Y., and Vladimir Rosing, head of the opera department of that school, visited San Francisco this week for the purpose of hearing the Northern California applicants for the opera scholarships at the Eastman School. After hearing the seventeen contestants, the representatives of the Eastern school offered scholarships to five of the singers and all five were found to be members of Lazar S. Samoiloff's classes at the Master School of Musical Arts.

John Uppman, baritone, and Max Brakebill, tenor, were each offered tuition and an allowance for living expenses, while Florence Ringo, soprano, Margaret O'Dea, con-

your talented singers, thus establishing a link between our two organizations."

Mr. Rosing and Mr. Hanson have been holding auditions in all of the principal cities throughout the United States—a fact which makes still greater the honor bestowed upon San Francisco singers. Mr. Rosing also volunteered the statement that the voices in the West are far more beautiful than those in the East—a condition which Mr. Samoiloff discovered on his visit here last year and which was one of the factors which influenced him in establishing the Master School of Musical Arts of California.

John Uppman, one of the singers to receive the Eastman School opera scholarship, acknowledges Samoiloff as his only teacher, having had but eight lessons previous to his work with this master. Mr. Uppman was awarded a scholarship with Mr. Samoiloff last year and again this year, the maestro recognizing the beauty latent in the untutored voice.

RETHBERG TO OPEN SERIES

It is claimed that Elizabeth Rethberg, the famous soprano star of the Metropolitan Opera Company, who will be the first of a list of great artists to appear here during the coming season, under the management of Selby C. Oppenheimer, has a remarkable history—in that she was able to sing and hum a tune, and do it well, even before she could talk. That was when she was only one year old.

It is difficult to describe the Rethberg voice, for the famous "song-bird" has an unusually extended register, which is a coloratura soprano as well as perfect lyric, being equally at home on a concert stage in the lied or in the oratorio. Rethberg, herself, describes her voice as "youthfully dramatic," which perhaps amply covers the ground.

Rethberg will give two recitals at the Columbia Theatre on the Sunday afternoons of October 11th and 18th, next, and will be followed on October 25th with a single recital by Schumann-Heink. Other artists in the Oppenheimer series include Anna Case, soprano; Josef Lhevinne, pianist; Sigrid Onegin, contralto; John Philip Sousa and his Band; Feodor Chaliapin, Isa Kremer, Beniamino Gigli, Toti DalMonte, Paderewski, Claire Dux, Mischa Elman, etc.

Frieda Peycke, whose charming piano-logues have endeared her to hundreds of school children in all parts of the State, had the honor of presenting a program for the National Kindergarten Association, which held its convention in Los Angeles last month. Miss Peycke will introduce among others her latest compositions, My Cat Timothy, The Canary, The Sugary Shipwrecked Zoo, and four little songs which have been published in the Public School Music Series and which will reach little folks all over the country. Miss Peycke plans a tour of the world this fall and will appear in Salt Lake City, Chicago and surrounding cities on her way to New York in October.

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tralto, and Allan Fletcher, bass-baritone, were offered free tuition for one year. After learning that the singers selected were all Master School students, Mr. Rosing wrote the following letter to Mr. Samoiloff:

"I have just heard a few singers of your vocal class of the Master School of Musical Arts of California, between them many with fine voices and talent. John Uppman in my opinion possesses a very beautiful baritone voice perfectly placed. As I understand he has studied only with you, therefore please accept my compliments as to your wonderful work which I have already known. It was a great pleasure to Mr. Hanson, director of the Eastman Music School, and myself, to offer Mr. Uppman and four other of your pupils scholarships to the opera department of the Eastman Music School and we hope that they will be able to come. I also take this opportunity to congratulate you on the wonderful school you have organized which has gathered under its banner so many great teachers. It is, indeed, a service to the musical life and further development of music in California and San Francisco specially. I hope in the future also that you will continue to be one of the important sources to feed our opera department with

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FINE CASTS FOR NARCISSA

Mary Carr Moore's American grand opera, *Narcissa*, which is to be presented at the Wilkes Theatre, San Francisco, during Diamond Jubilee Week, September 6th to 13th, was pronounced a great success at its premiere in Seattle, drawing three packed houses, many being turned away at the final performance, which could not be repeated because the theatre was not available.

Besides being an American work, Mrs. Moore being a Californian, *Narcissa* is true to American history. The book was written by Mrs. Moore's mother, Sarah Pratt Carr, based on the lives, love, work and tragedy of Marcus Whitman, the Northwestern missionary, and his wife, *Narcissa*, victims of the Indian massacre in what is now the State of Washington, which was saved to the United States largely through Whitman when England was negotiating for its purchase.

With much of the Indian idiom in the orchestration, the music is grandiose, lyrical and sentimental by turns, with an occasional touch of the religious spirit, though the opera is by no means religious. The eight main characters are supported by a large chorus and orchestra, which will be conducted by Mrs. Moore, who is rehearsing the singers.

"There are certainly many inspiring opportunities for the artist in the score of *Narcissa*," said Luella Chilson-Ohrman, who created the name part, according to the *Seattle Times*, "and I can frankly say that there are really beautiful ensemble numbers and tensely dramatic finales in the opera, all bearing an originality and individuality that will earn Mary Carr Moore's recognition among all competent composers."

"The opera gains in a rehearsing," said the *Post-Intelligencer*, and those who were present last night as well as on the opening night were emphatic in their praise of the whole work. There is a distinct charm about the whole theme, which holds in firm enthrallment the lover of real music. *Narcissa*, in the opinion of those who have heard it, has decidedly won its place for all time."

"*Narcissa*," said the *Seattle Town Crier*, "as an opera possesses appeal and strength. It is American in purpose and motive. It should go down as a great opera, one marking an era in native musical effort."

"By all means, let it be known as my sincere belief," Anna Ruzena Sprotte, who created the part of the Indian prophetess, is quoted by the *Post-Intelligencer* as saying, "that the score of *Narcissa* will completely win the musical people of every city in America." Madame Sprotte is to repeat her performance here.

Mrs. Moore is presenting *Narcissa* here as a fitting feature of Diamond Jubilee Week, with the approval of some of the leaders in musical circles, in the hope that it will convince the skeptics that it is possible to write a characteristically American opera and that as such it will meet with as much favor here as it did in the Northwest. She is not seek-

ing to make money while devoting her entire time to the production.

Except for Alice Gentle and Madame Sprotte, who lives in Los Angeles, everyone in the cast will be a resident of San Francisco, where Mrs. Moore says she finds much neglected vocal talent that ought to be given an opportunity to be heard.



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Of Stella Raymond-Vought, who will alternate with Alice Gentle in the role of *Narcissa*, the *Mail* and *Express* said, after her New York debut: "Great, rich, luscious tones pealed forth from her throat, making us think we were listening to Nordica again."

There will be nine performances. Florence McEachran and Constance Reese are also expected to appear as *Narcissa*. Flora Howell Bruner is to alternate with Madame Sprotte and Marta Jalava in the same role. Margaret Jarman Chesebrough and Ruth Scott Laidlaw are to alternate as *Sis-ka-dee*, an Indian girl.

Gwinny Jones, James Gerard and Glenn Chamberlain are cast as Whitman, Orrin Padel and Dixon Ervin, singing the lyric tenor part of Elijah, betrothed of *Sis-ka-dee*.

Dr. Herbert Warford and A. K. Fauer are to appear as Yellow Serpent; Albert Gillette and P. H. Ward as Delaware Tom, half-breed; Henry Perry as Dr. John McLoughlin, and Frederick Levin and Andrew Robertson as the Rev. Mr. Hull.

Many other well-known singers are to have minor parts, to complete the historical picture.

LEOPOLD KETTEN HONORED

Leopold Ketten, one of the oldest and most esteemed vocal pedagogues of Europe, who has been active for many years in Geneva, Switzerland, recently celebrated his eightieth birthday, and press and public hastened to do him honor. One of the Geneva daily papers, dated May 10th, had this to say: "A large room in the center of which the visitors imagined a grand piano, but where now stood a majestic and multi-colored pyramid of flowers! This is in honor of the master Leopold Ketten's eightieth birthday—Leopold Ketten, who seems to possess the secret of eternal youth, is visibly moved, but has nonetheless a kind and affectionate word for everyone. For, if Ketten is an artist of the first rank, if Ketten is a brilliant teacher, he is before all a man who has known how to make himself beloved, not only by hundreds of pupils, but by all those who have had the privilege of being near him. Leopold Ketten has the right to be proud of his career and it is with our whole heart that we say to him: 'Ad multos amos.'—R. de H."

Another Swiss newspaper, after extending the customary felicitations, says: "During the forty-eight years he has taught the art of singing in the conservatory none of about 4000 pupils he has taught came in association with him failing to gain from his good grace and his exquisite charm. The four corners of the world have long harbored many of his faithful friends—his pupils. * * * At a stroke of the pen let us by chance recall the principal ones: Mmes. Jacquini-D'Or, Bressler-Gianoli, Debogis, Rose Soini, Valombre, Teodorova, Rose Florence, Cecile Ketten, Georgette Hilbert, Lapelletrie, Lambert-Janet, Soudieux, Dutoit, Tabrik, Mestrallet, Denizot, Frateff, Toromanoff and many others."

Mme. Florence in commenting upon the above extracts writes us: "I am surely one who counts it a great privilege to have been a pupil of this grand old man, who is as full of energy as many a man in middle age, and I am planning to study with him again next summer. I owe much to him, and he is the only one I would name as my teacher.—R. F."

If you wish to keep informed of the activities of professional musicians and students in California, the *Pacific Coast Musical Review* is the logical paper to read.

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Gertrude Weidemann, a phenomenal young soprano from Berlin, and Arnold Gabor, the young baritone who flashed with comet-like brilliance in the sky of the Metropolitan Opera last season, will be heard together as soloists in Bruch's Fair Ellen, a cantata for mixed chorus and orchestra, at the second Saengerfest concert, Sunday evening, August 16th. They will be supported by the big Saengerfest mixed chorus of 800 voices, the largest chorus ever heard in this city, and the Saengerfest symphony orchestra. Mme. Weidemann, a native of Berlin, where she received her education at the Berlin Academy of Music, has appeared successfully in many concerts in the German capital and in other cities of Central Europe. She has toured the three Scandinavian countries, Denmark, Norway and Sweden, in concert. Later she appeared in South Africa, where she sang at Johannesburg, Capetown and Durban with great success. She is highly praised by those San Franciscans who have heard her in concert here, when she was presented by Joseph Greven, vocal teacher and coach.

Olga Steeb, the distinguished Los Angeles pianist, has arranged three concerts in which she has grouped compositions from the earliest of Wm. Byrd (1538) through Purcell and Handel to Bach for the first, which was given in May, and from Gluck to Weber, which she gave in June, and a whole evening of Chopin given on Thursday evening, July 16th. These recitals were truly a most ambitious undertaking for any pianist and Miss Steeb shows herself the great artist which she is in interpreting every changing mood of each period by great originality and with such charm and authority as to leave her audience with a tremendous sense of satisfaction. The concerts were given at the Olga Steeb Piano School in Los Angeles. They were so well attended that a larger hall will be necessary for the recital in September.

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GRAVEURE IN SAN FRANCISCO

Louis Graveure, the distinguished baritone recitalist and world-famous "Master-Teacher," has completed his summer "master" classes in Los Angeles and is now in San Francisco, where every moment of the four weeks time he will remain in the latter city has been subscribed for coaching by many of the most eminent artists, teachers and singers, East and West.

Graveure's Los Angeles classes this summer established a record in point of attendance. The maximum enrollment occupied places in the master division. The peak of the auditor class was reached when 200 and more listeners attended a single session during June, and the private coaching time of the famous "master" was filled without break for six consecutive weeks daily, from 9:00 every morning until 7:00 o'clock at night.

Many of Graveure's pupils have made extraordinary strides in their profession and

Manager Selby C. Oppenheimer has been able to secure many concert engagements for the baritone's foremost graduates. Two weeks before the commencement of his San Francisco activities, Manager Selby C. Oppenheimer hung out the "sold-out" sign and reports that he has compiled a waiting list, including many prominent names.

Graveure approaches the various angles of vocal development and their relation to singing, just as they are successfully practiced by him in his own recital work. He bases his theories largely on physical culture, as it pertains to singing, the proper use of vowels and consonants, breath control, rhythm, tempo, phrasing, tone color, imagination, singing by sensation, enthusiasm for work, the conservation of reserve resources, the control of temperament, the building of repertoire and of programs and the ambitions and ideals which confront serious singers.

The Graveure teaching enterprises in the West have brought to his standard, in the last three years, over 500 singers from all parts of the country. He will return to California for the fourth season, during the summer of 1926, inaugurating his classes—first in Los Angeles, beginning July 7, 1926, with San Francisco again to follow.

Selby C. Oppenheimer, 68 Post street, San Francisco, is Graveure's Western manager, and is already enrolling master, auditor and private pupils for both cities next year.

REINER'S RAPID RECOGNITION

Fritz Reiner, the now famous symphony conductor, who, after his quick triumphant rise while conducting the Cincinnati Symphony Orchestra, has now created another sensational success in Hollywood, where he is the principal conductor of the Bowl Summer Symphony Concerts, has become a sufficiently important musical factor to justify publication of the following biographical sketch:

Reiner hails from Budapest and is only thirty-seven years old. After a few years of gaining experience at smaller provincial operas he was called back to the Opera Comique of Budapest. Then Dresden heard of him. He joined the Royal Opera. Two weeks after his debut there Ernest von Schuch, musical director general of that institution and one of the foremost conductors, died, and Reiner was appointed his successor. It was an epochal achievement for a young maestro to be entrusted with the reins of a great musical institution guided for two decades by a veteran conductor grown old and adored in that position.

But symphonic music lured Reiner like so many orchestral leaders of eminence, who

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without exception won their spurs in the music-dramatic pit. After guest-conducting in Spain and Italy, Reiner was invited to direct symphony concerts in the historic Augusto of Rome, and triumphed. Then the call from Cincinnati followed and was answered. The Hollywood Bowl engagement is not Reiner's first open-air concert experience. He conducted half a season at the New York Stadium Concerts, and with such effect that, following his local engagement, he returns to the Manhattan outdoor music center to complete that season.

Like many men of great success, Fritz Reiner, principal conductor of the Bowl open air concerts, is of small stature. As Lloyd George, defending his own undersize once said, "In Wales they measure people from the shoulders up, not from the shoulders down." Apparently they do the same in the musical realm of Hungary, Reiner's homeland, and in Cincinnati, where Fritz Reiner has conducted the symphony for the past three seasons with phenomenal success.

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The Stockton Daily Evening Record gives extensive space to two pupils' recitals which took place during June. They were given by pupils of Miss Minnie Baer and Mrs. Milton Cussick, both teachers being pupils of Mrs. Oscar Mansfeldt of San Francisco. The recital given by pupils of Miss Baer took place on Saturday evening, June 20th, and the participants included: Ada Ann Alders, Afton Ciari, Ann Harrison, Myrtle Keller, Billie Mobley, Georgia Bearrup, Burton Olmsted, Marie Delany, Nadine Keller, Averel Alders, Louise Wood, Lucille Tubbs, Jane McCurry, Betty Fuller, Jean Tully, Ethel George and Juanita Sharp. Mrs. Dorothy Olmsted, soprano, delighted everyone with a group of vocal solos.

The piano recital given by pupils of Mrs. Cussick included the following young musicians: Beatrice Perry, Geraldine White, Florence Cooley, Louis Sandine, Dewey Bartman, Dorothy Jane Williamson, Harriet Fish, Phyllis McKee, Emery Chelgren, Agnes Chelgren, Catherine Mullen, Velma Shouse, Mrs. Donald Fish, Mrs. M. I. Spencer, Miss Irene Brown and Mrs. W. W. Williamson.

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STUDIO NEWS

Emma Mesow Fitch, the brilliant contralto and vocal teacher of Fresno, who attended the fifteenth annual convention of the Music Teachers' Association of California, and thereafter spent her vacation in this city, was exceedingly active in her home city before closing her studio for the summer. She introduced a number of pupils during May and June at studio recitals, in public events and over the radio. On Monday evening, May 11th, she presented her pupil, Miss Ottie Belle Johnson, at her studio known as Friendship Place in a very enjoyable program including compositions by Gluck, Caldara, Fleishman, Brahms, Mozart, Rogers, Rummel, Curran, Grace Wharton and Clough-Leiter.

On Monday evening, May 18th, Mrs. Fitch presented Norene Diane Scott, soprano, an artist pupil, at Friendship Place, when that skilful young vocalist interpreted in an exceptionally fine voice and with discriminating expression compositions by Handel, Ardit, De'Acqua, Kreisler, Bizet, Ware and Spross. Miss Gertrude Lockwood was the accompanist. Miss Myrtle E. Ballantyne, another clever pupil of Mrs. Fitch, interpreted songs by the following representative composers at Friendship Place on Monday evening, May 25th; Schubert, Brahms, Puccini, Briel, Hawson, Bizet, MacFayden, Whelpley, Metcalf and Rachmaninoff. The accompanist was Marion Darrah. On Wednesday evening, May 27th, Mrs. Fitch introduced another artist pupil, Barney King Long, in a program containing works by Handel, Francis Ahlston, Amy Woodford Finden, Verdi, Tosti and Marshall. Mr. Long possesses an excellent tenor voice and sings with verve and virility. Marion Darrah presided at the piano.

On Monday evening, June 1st, Mrs. Fitch presented Le Club Chantant in a costume concert at the Hotel Californian with unqualified success. The club is composed of the advanced pupils of Mrs. Fitch's classes, and an interesting feature of the concert was operatic arias sung in costume, and with appropriate stage settings. The soloists on this occasion were: Marguerite Virgin, Mrs. Pearl Gard, Regina Le Roux, Mrs. Hilda Eckert, Francis Weisert, Thelma Joan Stratton, Margaret Kassub, Ireta Rudy, Myrtle Ballantyne, Ottie Belle Johnson, Barney Long and Emma Mesow Fitch. Le Club Chantant started and closed the program with an ensemble number. The operatic arias interpreted included those from The Huguenots (Meyerbeer), Tosca (Puccini), Samson and Delilah (Saint-Saens), Herodiade (Massenet), Mignon (Thomas), Carmen (Bizet), Love Tales of Hoffman (Offenbach), Joan of Arc (Tchaikowsky), Aida (Verdi) and The Dead City (Korngold). There were also songs by Strauss, Rogers, Dan Popovich, Grace E. Wharton, Molloy and Bland. The assisting artists were: Ireta Rudy, harpist; Richard Grauel, clarinetist, and Marion Darrah, accompanist. The members of Le Club Chantant are: Mesdames Gard, Eckert, Haskell, Sager and Sullivan, and Misses Altman, Ballantyne, Bates, Garretson, Johnson, Kassub, Le Roux, Matthews, Phelps, N. Scott, H. Scott, Stratton, Horn, Virgin and Wilson.

On Monday evening, June 8th, Mrs. Fitch presented two of her artist pupils—Mrs. Hilda Peters Eckert, mezzo soprano, and Francis Weisert, baritone—in a concert at the ballroom of the Californian hotel. The program contained compositions by Gluck, Scarlatti, Massenet, Schumann, Brahms, Martini, Nevin, Saint-Saens, Clarke, Homer, Rogers, Gretchaninoff, Winter-Watt, Campbell-Tipton and Rummel. On Monday evening, June 22d, Mrs. Harry Coffee and Mrs. Emma Mesow Fitch gave an excellent program over Radio KMJ of the Fresno Bee. Marion Tilton Darrah, who accompanied

practically all the concerts mentioned above, is a splendid musician whose excellent work cannot be too highly commended. Notwithstanding an admission fee of \$1.00, the costume recital was crowded to the doors. Ten concerts in less than a month is surely a record to be proud of.

In the Fresno Republican of June 21st appeared an article, over a column in length, from the pen of Frederick W. McClell, which reviews in detail the concerts of June 1st and 8th. It gives full credit to Mrs. Fitch's ability as teacher and vocal artist and says, among other things: "All of the pupils presented during this series of concerts had been studying with Mrs. Fitch for at least one season. Contributing greatly to the success of the programs was the work of Mrs. Marion Darrah, who was accompanist for each of them except one. Mrs. Darrah adds to her ability as a pianist, cultivated while

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AUGUST 1, 1925

studying in Boston under George Chadwick, Arthur Foote and other noted teachers, a delicacy of perception which she applied to the needs of each singer with whom she has appeared. Her work as accompanist for the Concert en Costume required the difficult feat of sight transposition for several of the numbers. Besides giving her time to the preparation of this large group of pupils in Fresno during the past season Mrs. Fitch has appeared in concerts at Modesto and Los Angeles."

Alma Schmidt-Kennedy, the well-known piano pedagogue of San Francisco and Berkeley, gave two delightful musicales during the month of June. The first of these took place Sunday afternoon, June 7th, and consisted of the following interesting program: Moonlight Sonata (first movement) (Beethoven), Margaret Moloney; Pathétique Sonata (second movement) (Beethoven), June Beckman; Sketch (Dubois), Murmuring Zephyrs (Jensen-Niemann), Louise Hildebrand; Prelude (B minor) (Chopin), David Smith; The Doll's Dance (Poldini), Eleanor Reed; Nocturne (Grieg), Margaret Moloney; Etude de Concert (MacDowell), Morton Matthew; March of the Dwarfs (for two pianos) (Grieg), David Smith and Morton Matthew.

The second of these events was given on Sunday afternoon, June 13th, and the selections as well as names of the participants of this equally enjoyable affair were as follows: Fantasia (C minor) (Mozart), Cornelia Adams; Appassionata Sonata (first movement) (Beethoven), Margaret Dyer; Impromptu, op. 90, No. 4 (Schubert), Clara Whiting; Spring Night (Schumann-Liszt), Emily Schmidt; Rondo Brillante (Von Weber), Charlotte Hanni; Prelude (G minor) (Rachmaninoff), Shirley Smith; La fille aux cheveux de lin (Debussy), Scotch Poem (MacDowell), Mary McCleave; Etude (D flat major) (Liszt), Lenore Jones.

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By STELLA RAYMOND-VOUGHT

Los Angeles, July 27, 1925.

Editor Pacific Coast Musical Review:

I must tell you of the wonderful treat I had at the Hollywood Bowl Symphony concert on Saturday night. Fritz Reiner wove a beautiful program around the two French arias which Alice Gentle sang. He is a magnetic little person and conducted with such precision and rhythmic perfection that he had the orchestra responding to the merest "twist of the wrist." There was one number programmed (new here) by De Falla which, although a delightful piece of orchestration, was, to my mind, almost too much piano for an entire number in so huge a place. I seemed to feel that the audience responded more to the Sylvia Ballet Suite.

And then, Alice Gentle! The incomparable Alice Gentle! She was there with all of her brilliancy and fire and generosity, as she gave three encores.

Carl Bronson in the Los Angeles Evening Herald spoke of this concert as follows: "With an especial program built around her, Alice Gentle was the particular diamond in the great orchestral ring in Hollywood Bowl last Saturday night. The very popular selection from the field of French music of the operatic dimension acted as a diversifying stimulant to the big crowd present. The overture to The Mute of Portici, an almost forgotten Auber creation, should be heard more often for its very orchestration alone, as well as for its pulsing rhythms. A medley of airs from De Falla's suite, Love the Magician, proved also highly entertaining. Director Fritz Reiner seemed to be in a very happy mood and to understand just how to give the proper lilt to the lightness of themes.

"One of the most appreciated of all of the instrumental numbers was Delabe's Ballet Sylvia, as graceful a terpsichorean score as was ever written. This received a prolonged demonstration. The Berlioz Hungarian March closed the program with emphasis.

"Miss Gentle's arias were well received and three encores demanded, the demonstration emphasizing her glowing popularity. Her voice and delivery of all of her songs was vigorous and emphatically dramatic and solidly attuned to the broader spaces of the big amphitheatre. Clare Mellonino presided at the piano with brilliance."

GREATER MOVIE SEASON

Fifty million people in America go to the movies every week; \$520,000,000 is paid annually in movie theatre admissions; 7,605,000 seats are provided in the 15,000 theatres devoted to photoplays; \$1,250,000,000 is the sum invested in the motion picture industry; \$200,000,000 is spent annually for production; \$75,000,000 is the combined yearly payroll of all studios where 50,000 people are engaged. All built in less than twenty-nine years.

This, the above, is the reason of "Greater Movie Season," which is to be celebrated among the motion picture theatres of San Francisco, starting Saturday, August 8th.

Greater Movie Season is of such proportions, such importance that it will be a "one for all and all for one" movement to embrace every theatre, motion picture exchange and allied industry in greater San Francisco.

The movement is not fostered nor sponsored by any individual theatre or circuit of theatres, each enterprise from usherette to chief executive is working in harmony with their competitors and all for the greater good of the theatre-going public.

The Greater Movie Season does bring forth a group of screen successes and new productions which are worth while, pictures that are released by the producers at the right time to exhibit to the public, for motion pictures, like every other commodity, have a seasonable and unseasonable marketing time and, without doubt, "Greater Movie Season" is the time when the most people are in a receptive mood for theatre-going.

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AMORE DEI TRE RE AT OPERA

An offering of the San Francisco Opera Company for the season 1925 that is destined to attract much attention on the part of music lovers, it is said, will be Montemezzi's *Amore Dei Tre Re* (The Love of Three Kings). This opera, which is to be the last of the series of eight subscription performances of the third annual season of the San Francisco Opera Company, is considered one of the most popular of modern Italian works. *Amore Dei Tre Re* has been successfully produced in practically every opera house throughout the world and music critics agree that it is a work that is constantly growing in favor. The story of the opera is taken from the famous drama written by Sem Benelli, who wrote *The Jest*.

Montemezzi's opera has been presented to San Francisco opera audiences on previous occasions, once by the Boston Opera Company and later by the Chicago Civic Opera Company. The San Francisco Opera Company in the production of *Amore Dei Tre Re* will present Claudio Muzio, the popular soprano of the Chicago Opera Company, in the role of Fiora, which she created at the Metropolitan Opera House several years ago when the opera was first given in America. The tenor part, that of Avito, is sung by Fernand Anseau, the young Belgian artist, whose interpretation of the part has been acknowledged as one of his greatest successes. He has sung this role with the Chicago Opera Company last season and more recently has appeared in it in Paris with the Franco-American Opera Company.

Riccardo Stracciari, the famous Italian baritone, is to sing the role of Manfredo and Marcel Journet, the towering French bass, will complete the great cast that Maestro Gaetano Merola, general director, is to present in this spectacular performance. Journet will have the part of Archibald. The subscription reservations for the eight performances to be given by the San Francisco Opera Company at the Exposition Auditorium between September 19th and October 2d has now reached record proportions, according to Edward F. Moffatt, business manager of the company. Members of the Opera Association and the general public will be able to make reservations for single performances on and after August 17th.

CALIFORNIA CHURCH MUSIC

Church compositions by resident Los Angeles and Southern California composers will be featured by the choir of the First Baptist Church of Los Angeles, Alexander Stewart, director, as a regular part of its repertoire during the coming season. Immediately following the summer vacation season this chorus choir of forty-five voices will begin rehearsals upon works by a group of California composers, among them Dr. Roland Diggle of St. John's Episcopal Church; Dudley Warner Fitch of St. Paul's Cathedral; Charles H. Marsh of the University of Redlands; William J. Kraft of the University of California, Southern Branch; Dr. H. J. Stewart of San Diego, and Frederick Stevenson of Pasadena, all of whom have made valuable contributions in the field of church music.

The choir will present a special week-day program of these composers and others early in the fall. The present choir of the First Baptist Church, organized last November, has made rapid progress toward its goal, which is the presentation of the best church music of both the ancient and modern type.

Rudy Seiger, the popular and justly-liked leader of the Fairmont Hotel Orchestra, will leave for a three-months' trip to Europe on Tuesday, August 4th. Mr. Seiger will no doubt look around for new compositions and new ideas and his discoveries will be used for the benefit of the hotel with which he is associated.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

Vol. XLVIII. No. 9

SAN FRANCISCO, AUGUST 15, 1925

FIVE CENTS

THE SECOND PACIFIC SINGING FESTIVAL PROVES BRILLIANT SUCCESS

Eight Hundred Men and Women Join in Presenting Two Choral Programs of Artistic Magnitude and Sing with Fine Voices and Precision in Phrasing and Rhythm—Frederick G. Schiller, as Festival Conductor, Receives Hearty Applause—Mme. Julia Claussen, Mezzo-Soprano; Arnold Gabor, Baritone; Mme. Gertrude Weidenmann, Dramatic-Lyric Soprano, and Mme. Stella Raymond-Vought, Coloratura Soprano, Create Fine Impressions as Soloists

By ALFRED METZGER

The Pacific Saengerbund gave its first Pacific Saengerfest in fifteen years at the Civic Auditorium on Saturday and Sunday, August 15th and 16th. From five to seven thousand people attended each of these events and their enthusiasm testified to the artistic success of the enterprise. Eight hundred men and women assembled from all parts of the Pacific Coast to sing in the chorus and among the soloists were artists of distinction enjoying national and international reputations. The chorus was under the direction of Frederick G. Schiller, Arthur Luis, Frederick Brueschweiler and Fred Mehr, each of which directors distinguished himself through his command of the large ensemble body and through his knowledge of obtaining effective results in phrasing.

The material insofar as it concerned the voices was excellent. Particularly enjoyable were the basses, whose resonance and intonation proved to be one of the features of the festival. Every one of the 800 singers contributed to the general success of the chorus numbers. Usually in a large chorus of this kind not everybody sings, but the German singing societies contain members who contribute 100 per cent of service. There were no shirkers. You actually heard 800 people sing with an enthusiasm and an energy that brought power and virility into every composition presented. There was also a patriotic flavor prevalent at each of the two big festival concerts. At the first of these events America was the introductory number and at the second the Star Spangled Banner led the program.

Under the direction of Frederick Schiller the festival orchestra, consisting of a number of excellent musicians, several representative concert pieces were interpreted. Among these were: Mastersingers Prelude (Wagner), Overture from Der Freischutz (Weber), Festival March (Brueschweiler), and Overture Sakuntala (Goldmark). The particular artistic choral feature of the festival was the concluding number, Max Bruch's beautiful cantata, Fair Ellen, which, under the direction of Bruschweiler, was given a truly memorable interpretation. Specially impressive was the work of the soloists. Mme. Gertrude Weidenmann, soprano, sang with vitality and with one of the most ringing, flexible and true voices which we have heard here. Besides, she sang with intelligence, discrimination and emotional emphasis. Arnold Gabor, baritone, also proved a pleasant surprise. He exhibited a voice of fine range, splendid resonance and color and a diction that was delightfully clear and precise. He interpreted all his numbers, especially the Two Grenadiers and Wagner's Evening Star, with exceptional musicianship, shading and expression.

On the first program Mme. Julia Claussen

sang an aria from Meyerbeer's The Prophet and Isolde's Transfiguration from Wagner's Tristan and Isolde. Her rich voice and her intensity of expression contributed toward the enjoyment of the audience, which did not hesitate to bestow upon the artist the full measure of its gratification. As an en-



MRS. J. J. CARTER

President of Hollywood Bowl Association, Whose Marvelous Energy and Vitality Are Responsible for the Popular Backing of the Famous Hollywood Bowl Summer Symphony Concerts and Who Succeeded in Inducing Alfred Hertz to Cut Short His Vacation and Close This Year's Brilliant Bowl Events.

core Mme. Claussen sang Schubert's Erl King with dramatic color. She proved one of the outstanding features of the festival. The chorus was heard to advantage in a number of high-class choral works for mixed and male choruses. These included: Awake and Finale from The Mastersingers (Wagner), Consecration of Song (Mozart), Sunrise (Hermes), O Shepherd of Israel (Bortniansky), Let Altar Fires Flame from Bruch's Odysseus, Germanenzug (Lund), with Mme. Julia Claussen and Arnold Gabor as soloists: The Lord's Day (Kreutzer), and as already stated, Bruch's cantata, Fair Ellen.

These excellent choral societies are specially suited for the interpretation of folk songs, but their training had been so confined to the more serious semi-classic and classic numbers that their rendition of these folk songs, of which most were sung during

the second concert, proved somewhat heavy. This was specially true of that simple and beautiful song, In einem kühlen Grunde. Particularly enjoyable were the enchanting pianissimi which all directors obtained with such fine effect from such a big body of singers. There was also splendid shading and above all a diction that is worthy of emulation by every chorus. Singers and directors, especially Arthur Luis, whose magnetism and vitality brought out the soulful and rhythmic precision of the chorus, are entitled to great credit for the effective work they contributed to this unique music festival.

During the second festival concert Mme. Stella Raymond-Vought sang the Polonaise from Thomas' Mignon and Bishop's Lo! Here the Gentle Lark, which latter song was contributed as an encore after thunderous applause. Mme. Vought possesses a soprano voice of excellent quality and range and the singer interprets her numbers with an enthusiasm and virility that never fails to bring her the approval of her hearers. The difficult coloratura phrases of both numbers were negotiated with ease and clarity and the singer interpreted both difficult selections with an individuality and style all her own.

The Pacific Saengerbund is entitled to the highest praise for giving San Francisco such a splendid festival in the midst of the summer season when the city is simply stagnant in musical activities. It was refreshing to find these magnificent choruses so excellently and enthusiastically presented. The officials of the festival were: Theodor Gier, president; Frank A. Lehmann, vice-president; H. Joseph Kertz, secretary; Robert Trost, treasurer; P. F. Rathjens, chairman of the finance committee; Gustav Liebold and Emil Rother, directors. Thanks to the united efforts of these officials, the Pacific Saengerfest proved a brilliant success and will long linger in the memory of those fortunate enough to attend it.

Among the delightful events of the festival was the reception to delegates on Friday evening, August 14th, and the prize singing at California Hall on Sunday afternoon, August 16th. The prize jury consisted of Dr. Hans Leschke, director of the municipal chorus; Joseph Greven and Alfred Metzger. The first prize of the first class was bestowed upon the Maennerchor of San Francisco, of which Frederick Schiller is director. The first prize for the second class was won by Harmonie of Sacramento and the first prize for the third class was bestowed upon the Germania Singing Society of San Jose. It was exceedingly difficult to choose as to the excellence of the three best competing societies of the first class. There was

(Continued on page 3, col. 3)

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

WHEN a skilled carpenter pronounces one of his hammers "perfect," the layman would do well to borrow that hammer.

When a skilled painter pronounces one of his brushes "perfect," the amateur would be happy who could inherit that brush.

In the field of piano playing nine great authorities have pronounced the Steinway piano "perfect." These are Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff. Many others have also enthusiastically endorsed the Steinway, but these immortal nine spontaneously chose the word "perfect" to describe this one instrument.

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and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

of that word "perfect" as it is understood by these superb artists.

For Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff do not use the word "perfect" lightly. They know too well what the pursuit of perfection entails.

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THE OPERA SEASON

With the opening of the third annual season of the San Francisco Opera Company only five weeks distant, the artists obtained by Gaetano Merola, general director, are already planning their visit to this city. The opera season will be from September 19th to October 4th and will again be held in the Exposition Auditorium.

From far away Buenos Aires, Claudia Muzio, dramatic soprano, writes that she will shortly terminate her season at the Colon Opera House and plans to sail the end of this month. She will be accompanied by Cesare Formichi, baritone, and Pietro Cimini, who is to be Merola's conductor.

Rosina Torri, the beautiful soprano of La Scala, Milan, has just completed singing at the eleventh centenary of the University of Pavia. She also will sail the latter part of the month. About the same time Riccardo Stracciari, baritone, will also leave Italy for San Francisco. Stracciari has been singing in San Remo on the Riviera and has been devoting much time to the preparation of his role of Manfredo in Amore Dei Tre Re, which he is to sing for the first time here.

In Paris, Marcel Journet, bass, is concluding a series of performances at L'Opera. He has had an especially sensational success with Fannie Heldy in a production of Thais, in which, at the end of the second act, Journet received twenty-three calls. Heldy created the leading role in Templeton Crocker's opera produced recently at Monte Carlo. Journet sails on the steamer France, September 2d, and after closing his California season with Merola will go directly to La Scala, Milan, for the opening of the season, and where he is to sing the role of Philip of Spain in Verdi's Don Carlos.

Elvira de Hidalgo, coloratura soprano, with Tito Schipa, tenor, are both singing in Ravinia Park, where Chicago holds its summer season of grand opera. They will be

here about the middle of next month. Fernand Anseau, the Belgian tenor, has also been singing at L'Opera, Paris, while Marguerite D'Alvarez, contralto, is completing a series of guest concerts in England. Antonio Cortis, another tenor, is in Barcelona, Spain. All three of these, however, plan to arrive in San Francisco about September 15th.

NOAH STEINBERG'S RECITAL

Noah Steinberg, distinguished pianist and teacher, formerly of Chicago, more recently of Berlin, Germany, appeared with brilliant success before a private audience at the home of Mrs. Sidney Van Wyck, 2266 Jackson street, August 12th. The program opened with the Sonata Tragica by MacDowell, followed by two Schumann numbers, all of which were interpreted with seriousness and intellectual insight. The Chopin group which followed proved so delightful that the C major Etude, played with extreme delicacy and lightness, had to be repeated. As a closing group Mr. Steinberg offered an etude by Cyril Scott, Minstrels, and Wind on the Plains by Debussy, and the brilliant Schutt paraphrase of Strauss' Die Fledermaus. Sterling musicianship, unusually clear-cut and scintillating technique, excellent pedaling and tonal variety were at all times apparent in Mr. Steinberg's playing.

His long residence abroad, his early preparation with such teachers as Schnabel and Busoni, followed by years of successful continental concertizing, as well as teaching of large master classes in Frankfort-am-Main and in Vienna, give Mr. Steinberg a wealth of musical experience to bring back to his native land. He is a genuine artist and a sincere teacher, and with his wife, who is a singer of extensive European reputation, will be a valuable addition to the musical activities of the bay region.

Among those present at the musicale were Mrs. Horatio F. Stoll, Mrs. Oscar Cushing, Mrs. Charles Curry, Mrs. Margot

Hughes, Mrs. Alice Metcalf, Mrs. Finn Lund, Mrs. Hayward Thomas, Dr. and Mrs. Hans Barkan, Miss Mary Pasmore, Nathan Firestone, Mrs. Brita Beckman, Mr. and Mrs. Modeste Alloo of Berkeley, Mrs. Coffee and Mrs. Roed of Fresno.

HELENA MUNN REDEUIL.

THE DIAMOND JUBILEE

Reservations of blocks of hundreds of seats marked the opening of sale of tickets for the grandstands especially constructed for the spectacular parades of Diamond Jubilee Week.

The Grand Parlor of Native Sons alone reserved 1500 seats in one block through Grand Secretary John T. Regan. Stanford Parlor reserved 480 seats and the Society of California Pioneers 150, it was announced by Leonard S. Leavy, acting chairman of the grandstand committee. Indicative of the interest being taken in the pageants in other cities was a reservation for a small block of seats received from Corona Parlor, Native Sons, of Los Angeles.

Grandstands are now under construction on Fulton street at Market, north side of Fulton between Market and Hyde; south side of Fulton between Hyde and Larkin; north side of Grove between Hyde and Larkin, and west side of Van Ness avenue between Hayes and Grove.

These stands have a total seating capacity of 15,000. Other stands will be built if seat reservations warrant, plans having been prepared for a capacity of 40,000.

Seats are now on sale at Sherman, Clay & Co., Sutter and Kearny streets, and at Room 441 Phelan building. Tickets, costing \$2.50 each, entitle the holder to a reservation for the three parades—Labor parade, September 7th; Army and Navy parade, September 8th, and the California historical pageant on Admission Day, September 9th.



EDITORIAL DISCUSSION



YOUTH AND MUSIC

The Pacific Coast Musical Review will begin its Silver Jubilee Year on October 15th next with new resolutions regarding its efforts toward the betterment of musical conditions on the Pacific Coast. These twenty-odd years have brought the editor many experiences that changed his impressions regarding the musical status of California. It has particularly convinced him that the publisher of a music journal can not depend upon the whole-hearted support of the united musical profession and student body. Unless one is willing to forego his independence, his honesty of conviction, his freedom of speech and his love for fair play, there is no chance to thrive in musical journalism. And since we have never been willing to forego these important factors in our musical life, the Pacific Coast Musical Review, during these twenty-five years, has been unable to prosper in the American sense of business prosperity. But we are still doing business at the same old stand and will continue doing so without expecting to enter the millionaire class.

Now, let us see why we can not become prosperous in this business of ours. First, we can not please those who expect us to become extravagantly enthusiastic when there is no cause for such enthusiasm. Secondly, we recognize merit among artists and teachers even though they do not advertise with us. This occasionally brings us the condemnation of others who do advertise and think we should not recognize the efforts of those who do not support us. Then we do not make any false statements. We do not exaggerate our circulation. We do not promise engagements for artists, and pupils for teachers, when we can not conscientiously do so. We do not condemn our contemporaries, but welcome them all in this field. We do not threaten people when they do not advertise with us. We do not discourage anyone from advertising in music papers not our own. We always rejoice in assisting young beginners to get a start in their profession. We prefer to encourage artists—to condemning them. And above all, we stand first, last and all the time for the recognition of resident artists, teachers, music schools and composers.

San Francisco is specially unappreciative of the efforts of a music journal. Because we dislike bragging or blowing our own horn, it is not generally known how much this paper has contributed to the musical progress of this State, both North and South, during these twenty-five years. We have not

the space to prove how much we have done, without receiving any remuneration for our services, for the improvement in symphonic and operatic conditions; toward saving the music teachers from undue political exploitation and especially for the recognition of the resident artists who today enjoy a far better standing among the public than was the case several years ago. All of these efforts had to be done without expectation of reward, and we shall certainly continue to work along these lines. The resident teacher, artist and composer may depend upon the whole-hearted support of this journal as long as the writer is able to publish it, and this support does not depend upon advertising. We leave the policy nothing-for-nothing and you-pay-me-if-you-want-me-to-pay-you to those who can find "suckers" to swallow their bait.

We have not found our generosity always rewarded. What we are now going to say is not intended as criticism. According to our view of life, every man, woman and child is entitled to act according to individual taste. But we wish to show why the Musical Review is not a better and bigger music journal than it is now. Our managers spend the minimum of money with us and expect and receive the maximum of free service. The Musical Association of San Francisco and the Opera Association of San Francisco consist of wealthy business men who conduct these societies upon a cold-blooded business basis. Because they wish these societies to be non-profit making, they reduce their expenses to the bone. Whether a music paper lives or dies does not make any difference to them. They use as little of their budget for advertising purposes as they can conscientiously do, and yet need the support and encouragement of a music journal just as much as they do any other publicity. Without publicity, our public spirited citizens could not maintain these musical enterprises. And since the editor of this paper does not reciprocate, but in some instances spends more in tickets and other contributions toward worthy enterprises maintained by prominent citizens than he receives for advertising support, the Musical Review can not possibly progress as rapidly as it would like to.

Resident artists, with only a few rare exceptions, fail to give a music journal their advertising support, first because they think it is undignified to advertise, then they do not believe in spending any money until after they obtain engagements, failing to see they can not obtain engagements until they are known. How can they become

known without publicity? And yet they expect of a music journal, and receive it from us, too, to record their activities, encourage them in their work, create demands for their services and do everything in our power to improve conditions. We even could forgive this attitude, but when we are told certain artists can not afford to advertise with us and then we find their advertisements in daily papers or other journals whose representatives seem to be more insistent or persistent than we are, then surely we can not be blamed for being peeved at this hypocritical attitude.

So, finding conditions as they are and being too proud to whine, we have sought another outlet for our efforts, and we have discovered this outlet among the youth in music. Music in the public schools and a free music bureau for those about to enter the musical arena will henceforth be included in our plans. We shall curtail our free service in connection with advance notices and devote more space to the youth of our State without cutting down the space allotted to legitimate concerts, opera seasons and specially pupils' recitals. During our Silver Jubilee Year, we want to double our subscriptions and advertising patronage without threats or impossible promises. We want to publish a twenty-four page paper. We want to make a success of our Jubilee edition in October. Will you help us to get out a music journal in the future, as so many of you have already done in the past, that will help everybody in music, both in the profession and in the trade, and that will prove a friend to the artist and teacher and not merely a business institution trying to get as much as possible from the profession without giving something worth while in return? If you do so, you will not regret it, for you have known us during these twenty-five years. And you know you can absolutely depend upon our word. A music journal can not obtain support from anyone but musical people or those making their livelihood from music. Therefore, we believe we are not asking too much if we expect the whole-hearted and united support of everybody who looks to music for his or her subsistence.

PACIFIC SINGING FESTIVAL

(Continued from page 1)

so little difference that the winning chorus had only two points or so the advantage of the second two, which were tied, namely, the singing section of the Germania Athletic Society of Los Angeles and Freundschaft Liederkranz of San Francisco. The Los Angeles organization had been the winner for many years and this is the first time that the prize remained in San Francisco.

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A CLEVER S. F. ARTIST

Pauline French, who is playing the role of the San Francisco widow in No, No, Nanette at the Curran Theatre, was born in San Francisco and originally studied for the grand opera stage under some of the most famous New York and European instructors. In Italy she was prepared to sing Amneris in Aida, Laura in Giaconda and at the suggestion of Enrico Caruso, whose friendship Miss French enjoyed, in La Favorita.

In Germany, Miss French prepared to sing a full Wagnerian repertoire, in roles suited to her voice, such as Kundry in Parsifal, and the Brunhildes of Walkure, Siegfried and Gotterdammerung, under Anton Fuchs, oberregisseur of the Hof Theatre, Munich.

Thus equipped, she found herself in Germany at the outbreak of the World War. When, after many months, she was able to get back to this country, German roles were taboo, so she accepted the heavy lead in Victor Herbert's light opera, Her Regiment, which he wrote for Caroline White, the Chicago grand opera singer, and to which Herbert added two songs for Miss French, notably The Girl Behind the Gun.

Miss French also appeared in other musical comedy successes, including John Cort's Florabella. On the "legitimate" stage she played at the St. James Theatre, London, with Sir George Alexander in revivals of Oscar Wilde's plays, with William Collier in On the Quiet and under Charles Frohman. She played leading roles in New York under the direction of Charles Frohman, John Cort and David Belasco. On the Pacific Coast she played under Thomas Wilkes in Nice People and she created Mrs. Worthington in Climbers, having made her debut as Cecelia in an all-star cast of As You Like It, besides playing Rosalind in the same play at Stanford University, while she appeared as Mistress Page in Merry Wives of Windsor with the Greek Players at Detroit Symphony Hall with interpolations of Nicholas Verdi's music by the Detroit Symphony Orchestra.

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SEVENTH WEEK

RUDOLPH GANZ, Conductor

TUESDAY, AUGUST 18th

Overture, "Improvvisator"d'Albert
Symphony, "From the New World".....

.....Dvorak
Fountains of Rome.....Respighi
Death and Transfiguration.....Strauss

THURSDAY, AUGUST 20th

EDNA GUNNAR PETERSON, Pianiste

Prelude, "Die Meistersinger".....Wagner

"Invitation to the Dance".....

.....Weber-Weingartner

"Through the Looking Glass" suite.....

.....Deems Taylor

(a) Elegy, for strings.....Tchaikowsky

(b) Kikimora.....Liadow

Hungarian FantasyLiszt

EDNA GUNNAR PETERSON

FinlandiaSibelius

FRIDAY, AUGUST 21st

Overture, "Tannhauser"Wagner

Prelude, Act I, Lohengrin.....Wagner

Prelude, Act III, Lohengrin.....Wagner

Prelude and Love Death, "Tristan and

Isolde"Wagner

Symphony No. 5, in E.....Tchaikowsky

SATURDAY, AUGUST 22d

Overture, "Rienzi"Wagner

Symphony No. 2 in D.....Brahms

Last Spring, for strings.....Grieg

Concerto in B-flat minor.....Tchaikowsky

RUDOLPH GANZ

ALFRED HERTZ

Returns Specially from Europe to Conduct the Farewell Week
of Symphony Concert in the Hollywood Bowl

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The "Sunny South" invites her "Northern Neighbors" to
"Make the Last Frontier the First in Music"

ALICE SECKELS' BUSY SEASON

Alice Seckels announces the opening of her sixth season of matinee musicales for October 19th, when Elvira de Hidalgo will be the artist of the day. This Spanish coloratura soprano is known throughout Europe as the outstanding artist of her type. Her fellow artist, the great Chaliapin, says of her: "There is no coloratura soprano to compare with her in Europe. She reigns supreme." Her coming tour will be her first visit to the Coast and San Franciscans will be fortunate in hearing her during the early part of her American tour. Other artists to appear on the matinee musicale series will be Elena Gerhardt, the incomparable lieder singer; the Barrere Little Symphony, twin organization to the Barrere Ensemble of wind instruments, which has been heard on the Coast in past seasons, George Barrere directing; Richard Crooks, American tenor; Germaine Schnitzer, pianist, and Dwight Fiske and Paul Leyssac, entertainers de luxe, in the novel offering, "Kaleidoscope." The matinees will be held in the gold ballroom of the Fairmont Hotel.

Miss Seckels also announces that Aline Barrett Greenwood has come under her management and that she will handle Miss Greenwood's lecture series on current events throughout the entire State. Miss Greenwood will give two series in San Francisco this winter, a Wednesday morning series at the Fairmont, held the fourth Wednesdays, having been added to the Thursday morning series already established for the second Thursdays at the St. Francis. Miss Green-

wood's popularity is shown by the fact that she gives an average of twenty-one talks a month for eight months of the year. A season ticket to the Greenwood lectures may be purchased at any city in the State where Miss Greenwood is lecturing, thus assuring the purchaser of hearing each lecture at the time and place most convenient for that particular month.

Debut recitals and the annual recitals of resident artists will continue to come under Miss Seckels' management, and she will, of course, continue to handle the affairs of the Master School of Musical Arts.

Mr. and Mrs. Gilbert Moyle gave an informal reception to visiting artists at their studio home on Hawthorne terrace, Berkeley, Sunday evening, August 2d. The guests of honor included Mme. Lizetta Kalova, violinist, of Los Angeles; Mrs. Emma Mesow Fitch, contralto, of Fresno; Mrs. Juanita Tenneyson, soprano, of San Jose, who has been coaching with Frank La Forge in New York for the past year, and Mme. Vought, coloratura soprano, of San Francisco. All the artists contributed numbers to the musical program. Mr. and Mrs. Moyle were assisted in receiving by Mr. and Mrs. Wilson-Jones, Mr. and Mrs. Orley Sec. Mrs. Carrie Emmerich and Mrs. William Boyer. Seventy guests were present.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

ALFRED HERTZ TO CLOSE HOLLYWOOD BOWL SEASON

Distinguished Conductor of San Francisco Symphony Orchestra Returns Specially from His Vacation in Europe to Add to Hollywood's Brilliant Summer Season—
Howard Hanson's Vital Nordic Symphony Adds Distinction to Array
of Great Compositions by American Composers—Rothwell Coldly
Received by Los Angeles Public—Mrs. J. J. Carter
Again Triumphantly Acclaimed

By ALFRED METZGER

Since the editor of the Pacific Musical Review has been an enthusiast of the Hollywood Bowl Symphony concerts from the very start, and since he has had confidence in their success from the time Alfred Hertz first raised the baton in that wonderful open-air amphitheatre, he naturally arranges his summer vacations at a time when he can pay a visit to one of his dearest musical hobbies. And so we went to Los Angeles to hear the final concert of the fifth week, the two first concerts of the sixth week and one rehearsal of the sixth week's third concert. The charm and romantic atmosphere that surrounds Hollywood Bowl never loses its attraction. It is as magnetic today as it was when we first experienced it, and the effervescent personality of Mrs. J. J. Carter seems to us to be as much a part of Hollywood Bowl as the orchestra and the famous conductors and artists who lend prestige to its artistic reputation.

We were sorry to miss Ernest Bloch's Two Tone Poems—Winter and Spring, which were received with much enthusiasm on Friday evening, August 7th. We did, however, have an opportunity to witness Willem van Hoogstraten's triumph at his concluding concert on Saturday evening, August 8th. The program included the Tannhauser Overture, A Night on Bald Mountain, by Moussorgsky, and Tchaikowsky's Fourth Symphony. There is no question regarding Mr. Van Hoogstraten's natural adaptability as a conductor. He reveals his freshness in his new task by an impetuosity of tempi and a certain individuality of phrasing, which no doubt will experience many changes as he develops with advancing years at the conductor's desk.

It is this very buoyancy of style that earns him the enthusiasm of his audiences, for we heard many a cheer, intermingled with prolonged applause. His is a magnetic personality and Mrs. Carter's announcement that she wanted him back for next season was received with prolonged and unquestionably sincere applause from the ten or fifteen thousand people in attendance. Mr. van Hoogstraten is a very demonstrative director, and emphasizes his beat with occasional shakes of his leonine head and expressive motions of his graceful left hand. He possesses the individualistic trait of accentuating staccato passages very markedly and of introducing pauses when he wishes to create a telling effect. Whether or not these distinct idiosyncracies are regarded as artistic traits must remain a matter of taste of the individual listener. Personally, the writer was not always pleasantly impressed with Mr. van Hoogstraten's ideas of reading the Tchaikowsky or Wagner numbers. Both Tchaikowsky and Wagner require carefully thought out and gradually increasing climaxes, and by beginning these climaxes somewhat too fast and too loud he was unable to reach that particular intensity which a more carefully prepared climax usually attains. For this reason there was a certain thrill lacking, which, as a rule, forms such a memorable feature of "Wagnerian" and "Tchaikowskian" interpretations.

However, we do not intend these remarks to be accepted as an adverse view of Mr. van Hoogstraten's conducting. We are only describing his style, and what may not please us may be a very enjoyable experience for someone else. Various conductors must exhibit a variety of artistic expressions; otherwise our musical life would be very monotonous. The Hollywood Bowl summer symphony concerts are an entertainment for

the people—the most democratic musical experience one can enjoy. For this reason they are not subject to as serious critical review as might be the case when reviewing indoor performances. As our friend, L. E. Behymer, would say, they are symphony concerts for the people, by the people and at the people's prices. We sincerely trust that next summer San Francisco and the bay region will enjoy summer symphony concerts.

On Tuesday evening began Los Angeles week. Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles, was at the conductor's desk and remained there during the four concerts of that week. The program for that evening consisted of: Symphony in D minor (Cesar Franck); La Valse, Choreographic Poem (Ravel); Introduction to Act III, Tristan and Isolde (Wagner); English Horn, O. W. Hoffman; Prize Song from The Mastersingers (Wagner); Rhapsodie Roumaine No. 1, Op. 11 (Enesco). We have had occasion to comment on Mr. Rothwell's conducting before. On this occasion we were truly astounded at the cool attitude of the audience during the entire evening. It would have been natural to assume that Los Angeles' own conductor would receive a more cordial welcome. One or two people tried their level best to arouse the listeners and Mrs. J. J. Carter was among the most enthusiastic patriots, but the audience refused to be stamped into an ovation and furthermore did Mr. Rothwell the injustice of leaving by the hundred, until at the conclusion

barely half the people were in their seats. Besides, it was not a very large audience, from Hollywood standards.

What is the reason for this indifference in



ALFRED HERTZ (left), MENGELBERG (right)
In Back, from Left to Right, MRS. HERTZ, ELIZABETH VON ENDERL and MR. VON BOISSERAIN, Spending a Vacation in Carlsbad, Czechoslovakia.

the musical public's attitude toward its own conductor? In the first place, without knowing it, Mr. Rothwell repels his hearers through an attitude of aloofness and exaggerated dignity, which creates an atmos-

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phere of frigidity. Then the management of the Philharmonic Orchestra represents such an arrogant, spiteful and vengeful attitude toward those who do not agree with its exaggerated enthusiasm that this irascibility creates enemies, where a more diplomatic and dignified behavior would make many friends. It is unquestionably a fact that the conductor must suffer under such circumstances, and while the management of a symphony association may not have anything to do with the performance of a program, it certainly has its effect upon the relation between conductor and public, for the public consists of thousands of people, many of whom are sympathizers with those whom the management knowingly and maliciously offends.

We are so particular in emphasizing these points because we can not help but admire a philanthropist like W. A. Clark, Jr., who has done so much for the musical life of Los Angeles and who really is responsible for the success of the Hollywood Bowl Symphony concerts insofar as the excellent orchestra is concerned, which his munificence maintains for the community. We would like to see Mr. Clark and the conductor he chooses to select as popular as Mr. Clark's own generosity deserves them to be. But because adverse views regarding the concerts are regarded as attacks on Mr. Clark by the management, and are at times the results of intrigues against critics unable to agree with the management to the extent of endeavoring, without success of course, to deprive such disagreeing critic of his livelihood, the sentiment of the musical public of Los Angeles, through the distribution of reports regarding this spiteful attitude, becomes rapidly alienated from the entire enterprise, which is not good for music and certainly injurious to the fate of the conductor and the management alike. It is a pity that Mr. Clark is so trustful and so confiding that he can not see that narrow mindedness and intolerance in the managerial offices do great harm to his splendid enterprise, while dignity, tolerance and forbearance with the opinions of others would add thousands of friends to his worthy cause.

Somehow the writer felt this antagonism throughout the evening. Mr. Rothwell certainly has command of his forces. He leads with precision and with accuracy as to details. The orchestra itself is a splendid body—one of the finest orchestras it has ever been our good fortune to hear. But throughout the evening there was a coldness that we noticed reflected in the conductor's interpretations. The English horn solo, played with such refined musicianship by O. W. Hoffman, was a veritable oasis in a desert of scholastic or academic aloofness. In tone as well as phrasing there was poetic inspiration and Mr. Hoffman certainly merits the heartiest commendation for his work.

Well, in spite of our resolution, we drifted into a critical attitude, but this exposition of symphonic conditions in Los Angeles has been rankling in our heart for nearly two years and it simply had to come out sooner or later. Unless we can "talk" straight from the shoulder we can't write. And while there may be people who prefer that we should not write, still we have a few friends who like to glance at this paper once in a while.

On Thursday evening, August 13th, Walter Henry Rothwell again conducted. There was a more cheerful atmosphere on this

evening. The program consisted of Academic Festival Overture, op. 80 (Brahms); Concerto for Violin No. 1 in G minor, op. 26 (Bruch), soloist Samuel Gardner; Prelude and Love Death, from Tristan and Isolde (Wagner); Tone Poem, New Russia (Gardner), composer conducting; From Scenes de Ballet, op. 52 (Glazounow); Capriccio Italien, op. 25. It is of course difficult to obtain all the effects in the open air which an indoor performance exhibits. And so it would be unjust to blame Mr. Rothwell for the lack of warmth in the interpretation of the Brahms, Wagner and Tschaiowsky numbers. But we heard Hertz and van Hoogstraten obtain far better effects in the matter of sympathetic expression than Mr. Rothwell obtained, which goes to show that either Mr. Rothwell is not in sympathy with open-air performances, or he is unable to adjust his artistic views to the emotional requirements of these composers. Mr. Gardner's youthful spirit electrified the hearers. He gave a very sentimental reading of the Bruch concerto, his cantabile playing being specially marked by graceful phrasing. His tone is somewhat small for outdoor performance, but nevertheless carries well and could be heard in all parts of the huge theatre.

His composition is not in any sense ultra modern, but sufficiently endowed with new ideas of scoring to be classed in the new school. It is not Russian in character, but suggests rather the freedom of the new republic and the throwing off of the fetters of conventionality and the birth of a new idea in government. It was well received, but not with as great enthusiasm as Mr. Gardner's "syncopatic" conception of a negro dance entitled "Canebrake." This work by the way is wrongfully described as jazz. Jazz is the disagreeable noise which trick musicians have added to syncopation. The latter is not jazz, but has been used by the greatest composer. The Canebrake is distinctly syncopation, or popularly known as ragtime. It is legitimate music and characteristic of American taste. It will always arouse enthusiasm in this country and may be the underlying basis for a national school.

On Friday morning we heard Howard Hanson, the brilliant young American composer, rehearse parts of his Nordic Symphony. Now here is a young man with great talent, if not genius. We have heard so many modern compositions wherein the titles did not express the sentiments of the music that we had almost become despaired at the trend of modern musical thought. Continuity of thematic treatment, accentuation of the character of the work, sanity of scoring and employment of melodic line seemed to have become strangers in the modern school of composition. Therefore we greet Mr. Hanson as a messenger of good tidings and admire in him a musician whose poetic insight, romantic ruggedness and originality of instrumentation combine to make him a commanding figure on the musical horizon of today. He is a young giant who seems to point the way toward that aim which the present transition period indicates. He is the first of the modern composers whom we understand. Among a bewildering array of dissonances, among a startlingly sudden change of keys, among aggravatingly frequent interruptions of thematic development, and among a maze of tone-color-vapidity we have failed to find a tangible

foundation for comprehending what the average modern composer is driving at.

Mr. Hanson's Nordic Symphony, although we did not hear all of it, spells reason for us. It is Nordic in rhythm and character. It pulsates with life and dynamic force. It scintillates with melody and well-rounded phrases. It gradually develops a story of definite common sense. It sounds pleasing to the ear. Its dissonances are not jarring to musical nerves. Its thematic treatment is scholarly and masterly. In short, it is a work that should appear on every symphony program in America and Mr. Hertz, who always asks us whether we know of worthy compositions by American masters, will be glad to know that here is a work that should be presented to the American people, for it reveals the American composer at his best.

We also heard Ernest Bloch rehearse his Concerto Grosso for string orchestra and piano with Claire Forbes at the piano. It is rather conventional when compared with some of the modern compositions of more revolutionary tendencies. It even contains a beautifully constructed fugue and is decidedly melodic and rhythmically effective. We feel certain that it will create an excellent impression. Mr. Hanson's symphony is scheduled for Friday evening, August 14th, while Mr. Bloch's work was programmed for Saturday evening, August 15th. Both compositions are announced to be conducted by their respective composers.

During the week of August 17th Rudolph Ganz will conduct and for the final week Alfred Hertz has been dragged from his vacation in Europe. Only Mrs. Carter, with her unbounded enthusiasm and loyalty and never-ending energy and vitality could have induced Mr. Hertz to interrupt his well-earned vacation and return to Hollywood to give a brilliant ending to a glorious season. We are informed by many friends in Los Angeles that thousands of people are looking forward to Mr. Hertz' week, and predictions are made that four sold-out houses will accentuate the pleasure of the people. Mr. Hertz will no doubt receive a wonderful ovation and if it is possible for the writer to personally witness Mr. Hertz' triumph he will be only too glad to spend the rest of his vacation in Hollywood Bowl.

Elizabeth Simpson has returned from a delightful vacation at Huntington Lake in the high Sierras and has reopened her San Francisco and Berkeley studios for the new season. An exceptionally busy year is in prospect for her along advanced coaching lines, several of her professional pianists having important concert appearances in preparation, to be given in the bay region and in neighboring cities. She is also announcing classes in solfege by the especial request of many who wish to avail themselves of intensive work in rhythmical and harmonic ear-training.

Madame Rose Florence, after a well-earned vacation, has resumed her teaching. It can not be said that Madame Florence is devoting her entire time to studio work, for she is preparing a number of novel and interesting programs which she will present in San Francisco and various other California cities during the winter season.

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MME. LISZNIEWSKA'S RETURN

The return of Mme. Marguerite Melville Liszniewska to San Francisco this month is one of the many tributes being paid her artistry as pedagogue as well as performer. Following a summer series of classes here for advanced pianists through June and July, Mme. Liszniewska has been requested to return by those who were under her guidance for five weeks and by others who were not here at the time to take advantage of the course.

Mme. Liszniewska will be under the direction of Alice Metcalf and will open her classes August 24th at Sorosis Hall at 10:00 a. m., continuing Mondays, Wednesdays and Fridays through September 12th. She is sojourning at Paso Robles Hot Springs after having been widely entertained at Hollywood and Santa Barbara following her appearance at the Hollywood Bowl, playing the Saint Saens G minor Concerto under Fritz Reiner. The ovation given her there brought her out five times, Mme. Liszniewska then playing a group of Polish Folk Songs, which were among the delightful numbers of her San Francisco and Palo Alto recitals.

Fritz Reiner and Mme. Liszniewska, both being residents of Cincinnati, a reception was given them by Dr. and Mrs. J. J. Carter at Hollywood, at the close of the Reiner engagement as guest-conductor. The guests included Mr. and Mrs. Paolo Gallico, Ernest Bloch, Mr. and Mrs. Yeatman Griffith, Cornelia Possart, Ethel Leginska, Mrs. Alice Metcalf, Cecil Arden, M. Merovitch, Howard Hanson, Dr. Alec Kall. These same were entertained the following evening at the magnificent Hollywood home of Mr. and Mrs. Frederick Klamp at a buffet supper and garden party. Mme. Liszniewska and Mrs. Metcalf have recently been the guests of Mr. and Mrs. Henry Eichheim at Montecito.

GRAVEURE TEACHING

The "sold-out" sign has been in evidence at the Graveure studio in the California Club building throughout the present visit of the master. Graveure's final week in San Francisco begins Monday morning and on next Friday the baritone leaves for Berlin, where he is scheduled to sing and lecture at the opening of the High School of Music. Manager Selby C. Oppenheimer has announced that Graveure will return to San Francisco next summer and that enrollments for lessons and membership in his classes are already under way.

GRIFFITH'S THIRD LOS ANGELES CLASS IS GREAT SUCCESS

Yeatman Griffith, the distinguished New York vocal coach, who closed his third annual class in Los Angeles last week, enjoyed the greatest success of the three seasons he has been here. With a class of seventy-five assembled from all over the United States, but particularly Los Angeles, Arizona and Texas, including representative teachers and gifted artist students, he was unanimously petitioned to return for the fourth summer next year.

On the last class day, with a number of well-known representatives from the press and several honor guests present, he was presented by the class with a beautiful sterling silver bowl, carrying the following inscription: "To Yeatman Griffith, a true genius, in loving appreciation of the wonderful work he has given to us, Master Class of Los Angeles, 1925." Miss Florence Midgah, who for a number of years has been a Griffith exponent, made the presentation speech, while L. E. Behymer, who was the pioneer manager of famous pedagogues presenting summer classes in Los Angeles, made one of his usual pointful talks on the subject of study with masters and near-masters.

The Griffiths are now in Portland, where their last summer class opens Monday, with every possible teaching period filled.

ELWYN ARTIST SERIES

Benno Moiseiwitsch, distinguished Russian pianist, who will be heard on the Elwyn Artist Series at the Exposition Auditorium during the coming season, recently made a

tour of Australia and New Zealand. Regarding this tour, Mr. Moiseiwitsch relates an interesting experience which took place on a train crossing the huge desert which divides West Australia from the South. He was beguiling the time by playing the piano in the drawing-room of the train, which was going very slowly. Soon the train came to a halt. The pianist, absorbed in his music, went on playing. When he had finished, he looked up and out of the window and was amazed to see dozens of scantily-clad aborigines clustered round the window, staring open-mouthed. Surely this was the strangest audience that a pianist ever had.

"I can't say that they seemed very appreciative," says Mr. Moiseiwitsch, laughing as he tells the story, "but they were so surprised that they forgot to ask the passengers for the usual food and money. They were still staring open-mouthed as the train moved off."

The recital by Mr. Moiseiwitsch is only one of the ten subscription concerts on the Elwyn course. The other attractions are: Roland Hayes, phenomenal negro tenor; Margaret Matzenauer, leading contralto of the Metropolitan; Cecilia Hansen, violinist; Edward Johnson, leading tenor of the Metropolitan; Toscha Seidel, violinist; joint recital of Maria Kurenko, coloratura soprano, and Vicente Ballester, Metropolitan baritone; Thamar Karsavina and her ballet, with Pierre Vladimiroff; London String Quartet; joint recital Hulda Lashanska, soprano, and Felix Salmond, English 'cellist. Season tickets now on sale at Sherman, Clay & Co., and reservations may be held until October 1st, by making a small deposit.

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THE HOLLYWOOD BOWL CONCERTS

American composers, conductors and soloists are being more prominently honored in Hollywood Bowl this season than ever before, and than in any other series of concerts in all America. Mrs. J. J. Carter, founder and manager of the concerts, is realizing the dream of thousands of music lovers in presenting American musicians and giving their works a hearing before the thousands who attend the Bowl symphony concerts. Samuel Gardner, Edgar Stillman Kelley, Deems Taylor, Ernest Bloch, Dr. Howard Hanson, Ernest Schelling and others are finding large and discriminating audiences for their art in the Bowl this summer.

Rudolph Ganz, leader of the St. Louis Symphony, will conduct the seventh week of Bowl concerts, beginning Tuesday, August 18th. Idol of the Middle West, Mr. Ganz has achieved in the realm of conducting fame equal to that he had won through long years as pianist and teacher. His keen, splendid mind, his thorough artistry and taste, make him a lovable and compelling figure on the concert stage.

Edna Gunnar Peterson, Los Angeles pianist, who formerly studied with Ganz, will appear as soloist under his baton Thursday, August 20th. It is interesting to recall that Miss Peterson was his first pupil to make a foreign debut, and that the two have never lost the helpful friendship that sprang up between them years ago. They form an admirable musical team.

On August 20th the whimsical Through the Looking Glass suite by Deems Taylor will be featured. This American work depicts with humor and poetry the adventures of the immortal Lewis Carroll's Alice had in Wonderland with the White Knight, with Tweedledum and Tweedledee and other characters. It is probable that Mrs. J. J. Carter will read the accompanying verses.

Four Wagner numbers, from Lohengrin, Tristan and Isolde and Tannhauser, and Tchaikowsky's Fifth Symphony will make the August 21st concert a memorable one. Mr. Ganz will conclude his Saturday (August 22d) concert and his week at the Bowl by conducting Wagner, Brahms and Grieg numbers, then taking his place at the Steinway to play the brilliant Tchaikowsky Concerto in B flat, with orchestral accompaniment. * * *

Immense throngs, probably the largest audiences that listen to symphony music anywhere in the world, are filling Hollywood Bowl four nights a week to hear the Bowl summer concerts led by the greatest conductors known. Hundreds arriving too late to find seats, and being forced to sit informally on the grassy hillside around the rim of the vast open-air theatre, are discovering the indescribable beauty of those places. Many critics prefer the hilltop places, claiming the music, distinct because of the naturally perfect acoustics in the Bowl, attains a new grandeur and unity heard there.

Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, has programmed seven popular numbers for his Saturday, August 15th, concert. Schubert's exquisite Unfinished Symphony is there, also the colorful Carmen music, the delectable bal-

let music from Massenet's Le Cid and a particularly lilting Strauss waltz.

Rudolph Ganz, conductor of the St. Louis Symphony, will be guest-conductor in the Bowl the week beginning August 18th. Mr. Ganz was a great pianist long before he began conducting. He is considered one of the really eminent American men of music, and will appear as both conductor and soloist. His only other soloist is Edna Gunnar Peterson, his former pupil, and his first pupil to make her debut as soloist with a European orchestra. Miss Peterson lives in Los Angeles and will play the well-loved Liszt Hungarian Fantasy on August 20th.

Among exceptionally alluring programs certain numbers stand out in interest. Mr. Ganz will feature Dvorak's New World Symphony on Tuesday, the Looking Glass Suite of Deems Taylor on Thursday, Wagner numbers on Friday, and Brahms' Second Symphony on Saturday. He will be his

certs of chamber music in London in 1900, and a following series of similar concerts in Berlin and Vienna with the co-operation of Joachim and other artists. In 1917, by means of the first series of concerts of the Reid orchestra, Professor Tovey inaugurated a scheme whereby the professional orchestral players of Edinburgh and the university can more efficiently promote the interests of musical art.

Mr. McManus' study with Dr. Tovey is of special interest to the Mills College department of music, in that he will assume charge of the college orchestra this year. This well-known San Francisco musician has toured as assisting artist with Alexander Heinemann, Jean Gerardy, Georges Enesco, Pablo Casals and others. He has appeared in his own recitals in Berlin, New York, Philadelphia, Chicago and other important American and European centers.

EMIL POLAK RETURNS

Emil J. Polak, the well-known accompanist and vocal coach of New York City, has endeared himself to the hearts of his many friends and pupils here in San Francisco, during his sojourn as a teacher in the Master School at the Fairmont Hotel, and it is with deep regret that those who have been fortunate to be under his tutelage while here bid him adieu and Godspeed.

He has been recognized as a master in his art, and artists have come from far and near to study with him and profit by the many helps and suggestions he has to offer in preparing repertoire for either grand opera or the concert stage. He is a man of wide experience and therefore knows the traditional interpretation of the master works.

Among those who have coached with him recently in New York are Merle Alcock and Queena Mario, and he has again been engaged by Jeritza, the great Metropolitan star, as her coach and accompanist while on tour. Some of the San Franciscans who have enjoyed working with him are Madame Stella Raymond-Vought, Florence Ringo, Margaret O'Dea and Frederick Levin.

Mr. Polak has recently written some very interesting and typical accompaniments for several negro spirituals which he will have published on his return to New York, together with some original troubadour melodies. Mr. Polak promises to return to San Francisco next summer for a term of five or six weeks, and many artists and artist students have signified their intention to coach with him.

Olin Downes, musical editor of the New York Times, was a visitor at the Musical Review office and we found him a very well informed and fearless raconteur. Mr. Downes is preparing an article for one of the leading magazines on the history of chamber music in America and is taking a lively interest in musical activities throughout the country. He was specially surprised and pleased with the progress made in music in the Far West and said that it was a revelation to him.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.



own soloist at the piano for his concluding Saturday night number.

Prices at the Bowl remain the same (50 cents single admission and 25 cents for season ticket holders) even on these "special" evenings.

McMANUS TO JOIN MILLS

George Stewart McManus of San Francisco has been appointed a member of the music faculty of Mills College for the coming year.

Mr. McManus is a pupil of Leopold Godowsky and Josef Lhevinne and is known not only as a teacher, but as a concert pianist. "He is an interpreter who combines in rare degree a firm command of the keys with the poetic afflatus. He is thoughtful, sincere and scholarly without the dryness of pedantry."

During the summer Mr. McManus has been studying under Donald Francis Tovey, who is in California for a few weeks. Professor Tovey, who holds the degree of Doctor of Music from Oxford University, is Reid professor of music at Edinburgh University in Scotland and one of the outstanding musicians of today. Lovers of music will remember his first series of con-

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some really serious work for the pure joy of doing it. The club has always benefited the school orchestra by its efforts, buying fine instruments which are a lasting benefit to the school. A large group of the chorus was drawn from the Galileo High School and the Galileo Orchestra, augmented with a few union musicians, accompanied the singers. Miss Keohan is director of music of the Galileo High School.

Madame Isabelle Marks, well-known contralto soloist and efficient instructor, has returned from the East, where she spent two months in travel, visiting the various music centers. While in Chicago, New York and Boston, Madame Marks had the opportunity of renewing her friendship with many of the prominent musicians and artists. Madame Marks has resumed her studio work and is most enthusiastic over the prospects of her forthcoming season, which indicates a larger enrollment than she has heretofore experienced.

ECHOES FROM MUSIC WEEK

Although it is some time since the fifth annual Music Week was held in San Francisco, and reference to events given during that time is rather late, we feel that because the paper, being crowded with so many important events at one time, was unable to pay attention to everything, should at least, even at this late day, refer to some of those affairs which were called to the attention of the editor by correspondents. Among the items that we would like to add to the record of this recent Music Week are:

Marguerite Toel, soprano, assisted by Bernabe R. Solis, composer-pianist, gave a program in the Public Library on Monday evening, May 18th, when the following selections were enjoyed by an appreciative and demonstrative audience: *Jeune Fillette*, *Minuet d'Exaudet*, *Non, je n'irai plus au bois* (Eighteenth Century Bergerettes, arr. by Weckerlin); *Soleima* (Tunis), *Zohra* (Morocco), *Ma Gazelle* (Algeria) (three folk songs of the Far East); *Air de Lakme—Pourquoi dans les grands bois?* (Delibes); *Nymphs and Shepherds* (Old English) (Purcell), *O, quand je dors* (in French) (Liszt), *Norwegian Echo Song* (in English) (Thrane), *La Partida* (in Spanish) (Alvarez), *Serenata* (in Spanish) (B. R. Solis); *Piano solos—Valse* (op. Post-humous) (Chopin-Godowski), *Tango* (Albeniz-Godowski), *Bernabe R. Solis*; *The Fairy Pipers* (Brewer), *Do Not Go, My Love* (Hageman), *To a Messenger* (La Forge); *Air des bijoux* (Jewel Song) (Faust) (Gounod).

Miss Helen Colburn Heath, assisted by Mrs. Edward E. Young, pianist, presented a Program of Contrasts at the Public Library on Tuesday evening, May 19th, which was thoroughly enjoyed by a large and select audience that rewarded Miss Heath for the thoroughness of her vocal art and the judgment of her interpretations. The program was as follows: *Songs of spring—It Was a Lover and His Lass* (Morley), *Wings of Night* (Wintter Watts), *The Meadow Lark* (California) (Abbie Gerrish-Jones); *slumber songs—Schlaf' Holdes Kind* (Sleep Sweet Child) (Wagner), *Sleep My Pretty One* (Gretchaninow), *Zuni Indian Lullaby* (arr. Carlos Troyer); *piano solo—Variations Brilliantes* (Chopin); where the imagined-personality tells its own story—*My Mother Bids Me Bind My Hair* (Haydn), *But Late in Dance I Embraced Her* (Arensky), *J'ai pleure en reve* (I Wept in Dreams) (Hue), *La Folletta* (The Lively One) (S. Marchesi); *humorous songs—Twickenham Ferry* (Marzials), *Five Little White Heads* (Bischoff), *He Met Her on the Stairs* (Levey).

George Kruger, the well-known pianist, gave a very attractive program of interesting compositions which attracted much attention at the Public Library on Wednesday evening, May 20th. Mr. Kruger has the happy faculty of influencing his students to

follow a strict musicianly course of instruction, at the same time giving them an opportunity of getting acquainted with the modern spirit of composers of different nationalities. On this occasion the program included compositions of an Arabian tone poet—Anis Fuleihan—well worthy of attention. The other works represented on the program



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were by Alkan, Debussy, Tschaikowsky, Schumann, Beethoven, Mendelssohn and Liszt and they were interpreted by Norman Smith, Joseph Salvato, George Goody, Viola Luther and Claire Deschamps.

Gladys Ivanelle Wilson, pupil of Joseph George Jacobson, participated in the program of Junior Auxiliary of the Pacific Musical Society at the Exposition Auditorium on Friday afternoon, May 22d, interpreting the first movement of Beethoven's *Walstein Sonata* and Chopin's *A flat Polonaise* with splendid effect both as to technical and artistic accomplishments.

Constance R. Keohan directed an excellent presentation of Gilbert & Sullivan's *Pinafore* at Scottish Rite Auditorium on Saturday evening, May 23d. This delightful production, which was enthusiastically applauded by an audience that crowded the auditorium, was given by a group of people known as the San Francisco Opera Club. This organization has been under Miss Keohan's direction for the past four years and is drawn from the best material in the high schools. Of course the majority of those taking the leading parts have graduated some time ago. The object of this organization is to stimulate interest in the lighter operas and do

Rudy Seiger, the popular and justly liked leader of the Fairmont Hotel Orchestra, left for a three months' trip to Europe on Tuesday, August 4th. Mr. Seiger will no doubt look around for new compositions and new ideas and his discoveries will be used for the benefit of the hotel with which he is associated.

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APPRECIATIVE LETTERS

With this issue we are pleased to continue publication of some of the letters which we receive occasionally and which cause us much pleasure. It is frequently contended that many people speak in flattering terms to one's face, but do not mean always what they say. This can not apply to a letter, for whoever takes the trouble to sit down and compose a letter, certainly is sincere and for this reason we appreciate these messages very much and accept them in the spirit in which they are offered. So here are a few more expressions of appreciation:

San Francisco, July 5, 1923

DEAR MR. METZGER:

Please do not think that because I have not thanked you for the dandy little writeup you gave my pupils I am unappreciative. On the contrary, I was much pleased and hope you understand that I am. In looking back over the years since my return from New York you have always shown much interest in my work and the efforts of my pupils for which please accept my sincere thanks. Cordially,

MARY ALVERTA MORSE.

[EDITORIAL NOTE—Miss Morse has backed up her expressions of appreciation by her loyal support as advertiser and subscriber for several years. We are always glad to recognize the merit of a sincere, honest, able and industrious teacher and Miss Morse belongs to that class.]

San Francisco, June 6, 1923

MY DEAR MR. METZGER:

I want to thank you for the generous attention our society has been given in your paper during my term as its president. Your faithful attendance has been appreciated and I can not wish better for our new president, Mrs. Chas. Stuart Ayres, than the same happy association which has been mine. I am most sincerely,

EUGENIA CROWE.

[EDITORIAL NOTE—It has always been a pleasure to extend courtesies to the Pacific Musical Society and especially under the presidency of Mrs. Crowe, who has twice occupied this responsible position. The fact that the Pacific Musical Society holds its meetings in the evening makes it easier for us to attend than if they were held during the mornings as is the case with the San Francisco Musical Club. Mrs. Crowe is now in charge of the musical programs for KPO radio station, and we have heard nothing but praise regarding the dignified and artistic manner in which these programs are conducted.]

Alameda, June 23, 1923

MY DEAR MR. METZGER:

I thank you for the copies of the Musical Review which you have sent me recently. I always enjoy your paper and buy it very often in the music stores. Enclosed you will find a check for one year's subscription. It is really wonderful how you can publish such a fine paper, for so small a sum.

For years I have done no advertising for I find that I have more pupils than I can find time for right here in Alameda; but now that I am the president of the Pacific Musical Society it will be a good plan to have my name and address in your Teachers' Directory under the heading Vocal. People can then find me easily, for everyone reads your paper. This year I shall necessarily see more of the musical people of San Francisco, and I look forward to knowing you better.

You have always displayed a keen interest in our society and I hope you will continue to do so, and to help me with any suggestions you may have from time to time. With best wishes for the prosperity of the Musical Review and its genial Editor, I am most cordially yours,

EVANGELINE S. AYRES.

[EDITORIAL NOTE—We certainly appreciate

Mrs. Ayres' good wishes and would like to take advantage of this opportunity to say a word about advertising. Under our present policy of distribution—partly to paid subscribers, partly to music students, teachers and music lovers without charge—from thirty to fifty thousand DIFFERENT people read the Musical Review in Northern California during a month. This means more than half a million readers during the year. In fact everybody that is interested in music, be it ever so slightly, logically will want to see a music paper. So from the standpoint of circulation there is no medium that reaches

so many people as the Musical Review. But we feel that the paper is entitled to the advertising support of every artist and teacher entirely apart from the service it can render. For the complimentary reading notices, free publication of halftones, aggressive campaigns in behalf of artists and teachers that are accompanying every advertisement are worth many times the modest sum asked for such advertisement. Furthermore, a music journal can only exist through the support of musical people, and specially music houses. Everyone who makes a living through music and who fails to add to the support of a music

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attitude is certainly not generous, nor liberal,
nor just, nor conducive toward the perpetua-
tion of musical journalism. Surely those who
express themselves opposed to musical jour-
nalism by their refusal to support a music
journal have no right to expect recognition
from that source, and yet we invariably give
such recognition to non-supporters simply in
fairness and justice. Of course we trust that
our readers will not misunderstand us and
attribute this dissertation as an answer to
Mrs. Ayres' letter. Not at all. Mrs. Ayres,
being one of the most prominent factors in
the musical life of the communities around
the Bay, has done much to help this journal
in various ways through her sympathetic and
friendly attitude. But her remarks on ad-
vertising gave us a chance to open our heart
as we have done before and possibly will do
again from time to time.]

Portsmouth, N. H., June 23, 1925
MR. ALFRED METZGER,
San Francisco,

DEAR SIR: Miss Morse sent me a copy of
your Musical Review, and I want to thank
you very kindly for your generous remarks
on my work. I felt rather at a disadvantage
that evening, owing to the size of the room
and was rather nervous, so appreciated your
kindness the more. * * * Have been doing
some very good concert work here in the
East during my visit and expect to do more.
Only hope I may get a good start on my
return. Again thanking you for your kind-
ness, I am respectfully yours,

MARIE WALLMAN.

[EDITORIAL NOTE—The Pacific Coast Mu-
sical Review always wants to assist those
who have chosen a musical career to make
their burden as easy as possible. For this
reason we always are glad to discover worthy
artistic traits. If, as in the case of Miss
Wallman, the excellence of voice and accom-
plishments are evident, nervousness does not
receive any emphasis on our part. And if as
in other instances a young artist should lack
the requirements necessary to serious recog-
nition, we would much prefer to keep quiet
than to add to the sufferings of those who
know pretty well that things are going wrong.
Miss Wallman shows her conscientiousness
by not being satisfied, although she sang
splendidly. It is a sign of genuine artistry
when a singer is never satisfied. And it is
also a sign of mediocrity when a young artist
refuses to acknowledge weakness or mistakes.]

Piedmont, Calif., June 8, 1925
DEAR MR. METZGER:

Have recently read the splendid things you
so kindly wrote about my San Francisco con-
cert in the last issue of the Pacific Coast

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Musical Review, and I wish to thank you.
I am especially grateful, because every word
seemed sincere. Realizing the importance of
good press comments and their assistance to
young artists, I feel most grateful for your
kindness. Cordially yours,

VIOLA MYRICK CORTRELL.

[EDITORIAL NOTE—We are glad to find that
Mrs. Cortrell discovered the principal object
of our reviews. We want them to be sincere.
We may differ from other people, we may
make mistakes and our judgment may be at
fault, but we MEAN EVERY WORD WE
SAY.]

San Francisco, June 18, 1925
MY DEAR MR. METZGER:

We thank you for your generous notice in
this week's issue of the Review. It was
really no exaggeration considering the ages
of the performers, all school children except
Mrs. Caldwell, who is filling an office position
and has therefore very little time for prac-
tice. Rita Ayres was sixteen on the day
she played, and the boy was sixteen and a
half. The other girls were seventeen and
eighteen. I must tell you something about
the boy. He began his piano lessons exactly
two and one-half years ago. The first ten
months he studied with Helen Schneider, our

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dealing with these firms, and furthermore you will confer a great
personal favor upon

ALFRED METZGER,
Editor, Pacific Coast Musical Review

P. S.—When you act in accordance with this plea, kindly tell the
salesman or manager that you are making your purchase upon the
suggestion of this paper. We would also appreciate your telling us
when you do so. Lest competitors of these houses, through their
salesmen, try to impugn our motives by insinuating that we receive
commissions for any sales, we want to emphatically state right now
that we shall under no circumstances accept any, as such transaction
would nullify our purpose. We also would appreciate it if our friends
would inform us when salesmen or managers make such accusations,
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assistant teacher, and then a year and eight months with me. He made great progress at that. It is not talent alone, but our method of teaching must get a great deal of credit.

That Margaret Smooke plays so well is not surprising as she is a Hungarian seventeen years of age and a high school girl. Mrs. Mansfeldt has been her only teacher, beginning her lessons six years ago. This young girl has the most beautiful character you ever came across, and as modest as a person could be. But you missed the last number on the program in which she had the first piano; it was simply a phenomenal performance for such a young girl. You were the only writer who commented on their different styles.

Please send copies of this week's issue to the addresses I enclose, and believe us your greatest and sincerest admirers and not, because you have written up this affair so well, but I had always had a great admiration and affection for Alfred Metzger, though I did not let it show on the surface. Sincerely and always your friend, HUGO MANSFELDT.

[EDITORIAL NOTE—We have always regarded Mr. Mansfeldt as one of the most illustrious representatives of the musical profession on

the Pacific Coast. As artist and teacher he ranks with the very best in the world and it has afforded us great pleasure to occasionally acknowledge the importance of his services to the musical public. We are indeed very happy to have his friendship and esteem.]

WHY HARP STRINGS ARE EXPENSIVE

Kajetan Attl, upon complaining to a well-known manufacturer of strings in Chicago about the high cost of music, received the following reply:

Your comments about the advance of harp strings are well put and we can see the matter from your point of view and sympathize with you. To understand the situation, it is necessary to drop the musical aspect and consider the general packing house point of view. Harp strings are made from sheep intestines (this no doubt is the reason why some harpists have such a sheepish tone), and these intestines may be used as sausage casings (in certain cases it would be better if they were exclusively so used), or in the manufacture of tennis strings (when they make a better hit), surgical catgut for surgeon's use (when people feel cut up about them), or for music strings. (You will observe that from the packing-house view, music is the least important use made of cat guts.) The string factories' chief competitor is the sausage maker and the demand for sausage casings from foreign countries, particularly Europe, has increased greatly since the war.

Casings suited for string manufacture have advanced about 1800 per cent since 1912 and how high they will eventually go is hard to predict. The cost of casings is not reflected in the selling price of sausages (nor of dogs, we presume) as it is in the selling price of a harp string, consequently the sausage maker can pay much more than the string factory for raw materials and does not hesitate to bid up the cost when short. (What does he do when he is long?)

OPERA DURING JUBILEE WEEK

Among the features of the Diamond Jubilee Week will be the first presentation in San Francisco of Mary Carr Moore's grand opera, Narcissa, for which Alice Gentle has been specially engaged as the star attraction. This will give San Franciscans their first opportunity to hear an American opera by an American composer, and no money has been spared to give the work as artistic and elaborate a production as it is possible to do with six months of intensive preparation. Mrs. Moore will conduct the opera herself, as she has already done at its premiere in Seattle several years ago with unqualified success. In addition to Alice Gentle, other artists of national and Pacific Coast reputation will interpret leading roles. There will be a chorus of splendid young men and women with excellent voices. We shall speak of the other features in the next issue of this paper.

MASTER SCHOOL CLOSES SEASON

The Master School of Musical Arts, Lazar S. Samoiloff, director, and Alice Seckels, manager, closed a brilliant season of six months and has already prepared plans to continue this summer session next year. Negotiations are under way with distinguished masters and the closing event of the concert series took place on Tuesday evening, August 4th. Five artists of the faculty of the Master School participated, including Annie Louise David, harpist; Felix Salmond, violinist; Samuel Gardner, violinist; Emil J. Polak, pianist, and Nicolai Mednikoff, pianist. It was an exceptionally brilliant affair. This closing concert, together with a review of the six months' season and other events connected with the Master School, will be reviewed in detail in the next issue of this paper.

OPERA SINGER AT WARFIELD

One of the finest things Fanchon & Marco have done for the music lovers of San Francisco and the patrons of Loew's Warfield theatre is the engaging of Lucie Weston, late star of the Chicago Civic Opera Company, for a week of song and as the feature of the stage entertainment starting next Saturday. Miss Weston is not, by any means, purely an operatic singer; on the contrary, she is one of the most popular artistes in America today. Miss Weston, very happily, has in her repertoire many of the beautiful ballads of the day, the better of the popular numbers, as well as the arias of the famous operas.

Each week Fanchon & Marco succeed in presenting a diversified program, and this presentation will be an unusual one, for with Lucie Weston will come "The Screenland Beauties of 1925." This means the one

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“CREATION” IN JUBILEE WEEK

Singing societies from all sections of the Pacific Coast are to be represented at the production of The Creation oratorio, the night of September 11th in Civic Auditorium, as the dominant musical event of the California Diamond Jubilee celebration. Requests for reservations have been received from musical organizations in Portland, Seattle, Los An-

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geles and other centers on the Coast. The production of Haydn's masterpiece will be on a scale seldom attempted in America.

The Creation will be produced under the direction of Dr. Hans Leschke, municipal choral leader. The presentation will be by the Municipal Chorus of 300 voices, three soloists and a symphony orchestra of sixty-five. Rehearsals for the event have been in progress for more than three months and Dr. Leschke states that the choral work will reach the peak of perfection at the one presentation. Supervisor Hayden has announced that the soloists will be: Lorna Lachmund, soprano; Charles Bulotti, tenor, and Harry Perry, bass.

MUNICIPAL POP CONCERTS

Efrem Zimbalist, the celebrated violinist, will be guest artist with the San Francisco Symphony Orchestra, Alfred Hertz conductor, at the first concert in the 1925-26 series sponsored by the city of San Francisco. The fourth season of municipal popular evening concerts opens in Civic Auditorium the night of November 17th.

Other great stars of the concert stage who will appear with the San Francisco Symphony Orchestra have been announced by Supervisor Emmet Hayden as follows: Paul Alt-house, tenor, and Arthur Middleton, baritone, December 15th; Margaret Matzenauer, contralto, February 10th, and Harold Bauer, the eminent pianist, March 2d.

One of the outstanding features of the forthcoming city series will be the production of Handel's Messiah January 8th. The great work will be presented with San Francisco's Municipal Chorus of 300 mixed voices, under the direction of Dr. Hans Leschke and the San Francisco Symphony Orchestra augmented to 100 musicians.

This will be the fourth consecutive season that the city of San Francisco has presented a series of concerts by world famous artists at popular prices. As in former years, season tickets for the entire season of five concerts at from 25 cents to \$1. The season seat sale is now under way at Sherman Clay & Co.'s store and an unusual demand is making itself felt.

A number of new orchestral numbers, never heard before in San Francisco, have been secured for the city “pops” by Director Hertz, who recently spent a vacation touring the musical centers of Europe.

CONSTANCE TALMADGE COMEDY

Constance Talmadge plays her most unique role in Her Sister from Paris, the new Joseph M. Schenck production, coming to Loew's Warfield on Saturday. For the first time in her life she acts the part of her own sister! The story has to do with the exploits of a young and charming—although too thoroughly domesticated—wife, who educates her husband into showing his love for her. To do it she impersonates her madcap sister from Paris, who has become nationally noted as a dancer. Weeks of study preceded the beginning of actual production. It was necessary to evolve for Constance a disguise which would so completely transform her that even her husband wouldn't know her, and at the same time retain enough of her real loveliness so that she looked like herself!

The California Music League (Dr. Modeste Alloo, director) will present a series of concerts during the coming season. Re-

hearsals are being held regularly and a splendid season is anticipated.

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CALIFORNIA COMPOSERS

The Pacific Coast Musical Review is starting a new department under this heading and will appreciate any information regarding the success and work of composers residing in California.

Gertrude Ross, recently honored with the appointment of one of the important committee chairmanships of the National Federation of Music Clubs, was recognized in the columns of the Los Angeles Saturday Night as follows:

It is not necessary to introduce Mrs. Gertrude Ross, composer and all-around musician of rare gifts, to artistic or social Los Angeles. Mrs. Ross is an outstanding figure in the intellectual life of Southern California and an inspiration to all who belong to the world of dreams. Inasmuch as she came to Los Angeles from Dayton, Ohio, when a young girl, she belongs to California, for here her art has been developed and here her powers have reached high attainment.

Although she has done much work that has won for her national recognition, Mrs. Ross is, perhaps, most widely known as the composer of the score for the Pilgrimage Play. This score presented more problems to the composer than any previous task that she had undertaken and when she accepted the commission she knew that three previous scores had been tried and rejected. To bring to the drama of the life of Christ the Oriental theme and to keep it within the domain of what would be accepted as sacred music was the problem. It was a difficult task that confronted her and she brought to it the sort of sympathy, knowledge and reverence that enabled her to produce a score which ideally supplements the remarkable drama annually presented in the hills of Hollywood.

Mrs. Ross is a pianist of fine attainment and her concerts at which she plays her own compositions are in great demand. Scholarly, sincere, modern in her point of view and yet an adherent to the highest classical standards, she has attained remarkable success. Endowed with the poetic imagination her compositions have inspired other lines of artistic expression and have added to other mediums of interpretation. For instance, she wrote the score for *The Courtship of Miles Standish*, a picture that presented a page of American history in a manner that was interesting and unusual. One of her compositions, *Dawn in the Desert*, has been frequently sung by Madame Schuman-Heink and is a favorite on that artist's concert programs. Her *Night in the Desert*, an equally lovely poem in music, was the inspiration for a painting by Arthur Hill Gilbert which has won much praise. Mrs. Ross has written a version of *The Vision of Sir Launfal*, by Lowell, that adds to her fame. In her work she is exceedingly versatile, able to compose what is really big in conception and expression, but also interested in the setting of beautiful songs. She is now engaged in preparing the program for a concert which she will give in New York City in the autumn.

Although she is an incessant worker, Mrs. Ross finds time for many social contacts and is a favorite in a wide circle of friends. She is a member of many local clubs and often gives generously of her talents to their programs. She is a slender woman, tall and graceful, with clear-cut features and a glory of auburn hair that is golden in its sheen and is worn in a charming way, for this artist has a distinction all her own and she has not succumbed to the fashion of bobbing. In appearance Mrs. Ross is so young that the pretty girl who often appears with her at teas and receptions is generally supposed to be her sister, but she is not—she is an only daughter who has inherited talents that, perhaps, by and by will make her as famous as her mother.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 10

SAN FRANCISCO, SEPTEMBER 1, 1925

FIVE CENTS

MEROLA STARS TO SING FOR CALIFORNIA OPERA ASSOCIATION IN L. A.

Under Managerial Direction of L. E. Behymer, Principal Artists, Backed by Splendid Chorus and Orchestra Organized in Los Angeles, Will Give a Brilliant Season of Grand Opera in the Magnificent New Olympic Auditorium—
Alexander Bevani Has Done Wonders in Preparing an Exceptionally Fine Chorus

By ALFRED METZGER

Immediately at the close of the San Francisco season of the Merola operatic engagement, the stars and productions will be started for Los Angeles, where, under the managerial direction of L. E. Behymer a series of six of the operas will be repeated.

The new Olympic Auditorium, at Eighteenth and Grand avenues, Los Angeles, has already proven itself acoustically excellent. The great capacity of five thousand will lend itself to popular prices, while the seats are all upholstered and every one on a raised floor. This auditorium, which was built by J. M. Danziger and a group of far-sighted Los Angeles business men, is intended to take the place of a civic auditorium, which Los Angeles is at the moment lacking. Its location is convenient to both the red and yellow car lines and provision has been made for ample parking spaces. The Philharmonic Orchestra, under the batons of Gaetano Merola and Pietro Cimmini, a Los Angeles chorus of ninety-five trained under Alexander Bevani, and a ballet under the direction of Theodore Kosloff, will with the Merola stars and productions, create an ensemble rarely heard in the West.

With the exception of Massenet's *Manon*, in which Tito Schipa, premier lyric tenor of the Chicago Opera Company, scored a triumph here, there will be no duplicate of last year's operas. *Manon* is repeated in response to many requests. Besides Schipa, the cast of principals includes Rosina Torri, Cesare Formichi, Antonio Nicolich, Vittorio Trevisan. It will be given in French, Tuesday evening, October 6th, and conducted by Merola.

Puccini's *La Tosca* will be sung in Italian by Claudia Muzio, celebrated dramatic soprano of the Chicago Opera; Elinor Mario, Antonio Cortes, Riccardo Stracciari, Lodovico Oliviero, Nicolich and Trevisan. This will be given Wednesday evening, October 7th, with Merola conducting.

These will be followed by *Samson and Delila*, by Saint-Saens, sung in French Thursday evening, October 8th, by Marguerite D'Alvarez, noted contralto of the Chicago and Metropolitan; Fernand Anseu, Marcel Journet, famous basso of the La Scala and Paris companies; Nicolich and Oliviero; conductor, Cimmini. The *Barber of Seville*, by Rossini, will be given in Italian Friday evening, October 9th, with Elvira de Hidalgo, Marlo, Schipa, Stracciari, Journet and Trevisan in the principal roles; Cimmini conducting.

Aida, by Verdi, will be sung in Italian Saturday evening, October 10th, by Muzio, D'Alvarez, Formichi, Journet and Oliviero; conductor, Merola. This will be given in its entirety, something that could not be accomplished by a second-rate company. An

enlarged chorus, scores of supernumeraries, elephants and camels have been assembled for this opera. The season will be brought to a close Monday evening, October 12th,

with *The Love of Three Kings*, Montemezzi's opera which will be given in Italian with Muzio, Anseu, Stracciari and Journet in the leading parts; Merola conducting.



GAETANO MEROLA

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When one considers the years



and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

of that word "perfect" as it is understood by these superb artists.

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BEHYMER ANNOUNCES UNUSUAL GALAXY OF STARS

L. E. Behymer, the veteran impresario of Los Angeles and the Southwest, is announcing an even greater galaxy of stars than ever before. In addition to his regular Tuesday and Thursday evening series, there will be inaugurated this season a Greater Selective Course, which permits the patrons to choose their own favorite stars from either of the other two courses.

The concert season opens immediately after the close of the California Grand Opera week (October 6th to 12th), with Elizabeth Rethberg, the distinguished dramatic soprano from the Metropolitan Opera. Following in close succession until Christmas there will come Elena Gerhardt, lieder-singer; Anna Case, American soprano; Josef Lhevinne; Efrem Zimbalist, violinist; Paul Althouse and Arthur Middleton, American tenor and baritone, in joint recital. After the first of the year there will be Sigrid Onegin, contralto from the Metropolitan; John Philip Sousa and his band; Helen Stanley, soprano; Feodor Chaliapin; the William Wade Hinshaw operatic presentation of the Marriage of Figaro, given in English; Isa Kremer, international balladist; Paul Kochanski, Polish pianist; Benjamino Gigli, dramatic tenor of the Metropolitan Opera; Toti Dal Monte, the newest Italian prima donna; the favorite, John McCormack; Ignace Jan Paderewski; Ignace Friedman, pianist; Claire Dux, lyric soprano; Mischa Elman, and the Barrere Little Symphony (woodwinds and strings). Richard Crooks, the American tenor who has just reaped such a tremendous success in Berlin, will be introduced; Cyrena van Gordon, contralto from the Chicago Opera, will be heard for the first time locally in recital. In addition to these, Manager Behymer has under consideration a number of other novelties, which will be announced for the late spring season.

MUSIC IN BERKELEY

Berkeley, August 28, 1925.

Signor Antonio De Grassi, violinist, presented a program at the Greek Theatre Sunday afternoon, August 16th, to a large and appreciative audience. Signor de Grassi is well known in Berkeley and his following



FLORA HOWELL BRUNER

The Excellent Prima Donna Soprano, Who Will Sing the Title Role in Mary Carr Moore's American Opera Narcissa on Wednesday Afternoon and Friday Night of Next Week

seems to be devoted. His playing is characterized at all times by a brilliant technic, breadth of tone and flawless intonation. His tone gained in power and expressiveness as the program progressed and the last group was finely projected. The artist was compelled to repeat the Preludio e Capriccio by Fiorillo de Grassi and several encores were added. William Dehe, cellist and pianist, was at the piano and the rich accompaniments served to

emphasize the performance and gave added dignity, breadth and musicianly feeling to the unusual program. The program follows: La Folia (Arcangelo Corelli); La Didone Abbandonata, from Sonata in G minor (Guiseppe Tartini); Preludio e capriccio (Fiorelli de Grassi), Andante religioso (Guido de Angelis), Rapsodia Piemontese (Leone Sinigaglia).

The Pasmore Trio (including Mary Pasmore, violin; Suzanne Pasmore, piano, and Dorothy Pasmore, cello) appeared in the Greek Theatre Sunday afternoon, August 23d, and played before a large and discriminating audience. Spontaneous and prolonged applause followed each number and many encores were demanded. The program opened with three movements from the Trio in D major, op. 63, by Schumann, which was given a scholarly reading. The second movement was interpreted with fine feeling and marked nobility of tone, while the "with fire" was characterized by unusual abandon. Other numbers on the program included Minuetto (from Trio in C minor, op. 3), Beethoven; Berceuse, Brahms, and the rollicking Kitchen Dance from the Old New England Suite by Severn.

William Edwin Chamberlain, baritone, will present a program of songs and arias at the Greek Theatre next Sunday afternoon. Mrs. Chamberlain will be at the piano. F. P. M.

Madame Katherine Malova, a Russian soprano of exceptional accomplishments, who has gained operatic and concert honors in her own country as well as made an impression in California since her arrival here, scored another triumph at the California Theatre on Sunday morning, July 26th, when she was soloist at the California Theatre Orchestra Concert. In addition to a very flexible, rich and appealing voice the artist added a most intelligent and discriminating style of phrasing thereby meriting the hearty ovation that rewarded her at the conclusion of her number. She sang the aria from Pique Dame, an opera by Tchaikowski.



EDITORIAL DISCUSSION



CIVIC OPERA ENTERPRISE

A little over four years ago, Gaetano Merola came to San Francisco with an idea about democratizing grand opera that will eventually revolutionize the entire operatic life of America. It is true there have been operatic enterprises established on a basis which brought grand opera nearer to the pocketbook of the general public, but neither in the artistic character of their personnel, nor in the magnitude of chorus, orchestra and scenic equipment could it be said that they matched the thoroughness and efficiency of the great organizations which represent the standard of grand operatic productions in this country or in Europe.

For the first time in the writer's experience he witnessed high-priced operatic performances given at comparatively moderate prices of admission at Stanford Stadium under Mr. Merola's direction and the experiment was indeed very expensive for Mr. Merola and his friends. But evidently Mr. Merola had a purpose that could not be discouraged by adversity. Notwithstanding the obstacles that beset those suffering financial losses, Mr. Merola continued to make converts to his cause, and the result was the San Francisco Opera Association. While the admission prices at Stanford University were lower than those of any organization with an orchestra of symphonic size, a chorus of more than a hundred, scenic and lighting equipment of magnificent proportions and an array of leading artists of international reputation was the lowest we have encountered up to this time, the productions of the San Francisco Opera Association at the Exposition Auditorium were even less expensive to the public.

In brief, Mr. Merola nursed and successfully executed an idea that had as its fundamental purpose to bring real grand opera close to the people, that is to those most appreciative of its merits and most enthusiastic in its support. As is well known, grand opera in America has been monopolized by the wealthy, and the writer would have no grievance against society people for paying a great deal of money for operatic enterprises, were it not for the fact that they encouraged the star system, which, for a time, absolutely prevented students and teachers from enjoying grand opera at its highest form. The star system in America, from grand opera by way of the theatre to the moving picture field, would never have taken a hold among the people at large if the wealthy society element in New York had not set the pace and, through its willingness to expend unreasonable amounts for seats

at grand opera performances, created the demand for extravagant salaries by famous artists, resulting eventually in high priced productions.

Mr. Merola, heartily backed and assisted by the wealthy business and society element of San Francisco, has found a way to permit students and teachers to enjoy grand opera as it is given in the world's greatest music centers at prices within their reach. True, the transition period between opera for the classes and opera for the masses is not yet at an end. But the public of California has been sufficiently educated to the possibility of obtaining large and efficient companies at admission prices about half of those that used to be in vogue. And when that much-talked-about opera house has been built for San Francisco, we will also be able to enjoy these fine performances in comfort and under conditions more favorable to absolute artistic finesse.

There have been opera companies, specially traveling organizations, that presented grand opera at less prices than those given by the San Francisco Opera Association, but no one in his senses will compare them in magnitude of ensemble and excellence of material in all the leading and minor roles to those given here under Mr. Merola's direction. When the first San Francisco season proved such an artistic and financial success, Mr. Merola went to Los Angeles and introduced his new idea there with the assistance of Alexander Bevani and another who has since been doing his best, not only to rob Mr. Merola of his prestige as originator of the plan, but directly betrayed the public by permitting grand opera to again be monopolized by the few against the many through a deliberate process of eliminating those responsible for the Los Angeles organization. They now ask admission prices that are much higher than those of the California Opera Association which Mr. Merola, assisted by Alexander Bevani and L. E. Behymer, has formed to retain grand opera upon a basis where students and teachers are able to enjoy it.

The Pacific Coast Musical Review is solely published for the benefit of musical progress in California, and there can not be any musical progress unless the masses, those who are unable to pay extravagant prices, can enjoy the finest musical performances just the same as those more fortunate in the possession of earthly goods. Mr. Merola has introduced this idea in California. There may be others who entertain similar ideas. There may be others who also would

be able to accomplish results similar and may be superior to Mr. Merola's, but they have not accomplished their purpose. Mr. Merola has proved the feasibility of his ideas by ACTIONS. Some one else has taken up his idea in another city and proved that he can not give the people the same opera for the SAME PRICES.

While the writer was in Los Angeles he heard Mr. Merola abused and slandered by the opposition faction in the most shameful manner. Here alone the opposition shows a weakness. If there is merit in an enterprise, it is not necessary to slander anybody. And the writer would not even refer to the company organized upon unethical foundations if he did not wish to prove the campaign against a worthy enterprise unfounded and unjustified. The worst we could gather from all the gossip was that Mr. Merola and Mr. Bevani received remuneration for their services. Now, no matter how big or how little such remuneration was, it was far too little for the service rendered the public. Take San Francisco, for instance. The Chicago Opera Company visited San Francisco twice. It was necessary to charge \$7.50 for the best seats and \$2 for the cheapest seats. This was partly due to the heavy traveling expenses necessary to transport a large number of people. Now, we have witnessed performances by the Chicago organization that were superior to those given by the San Francisco organization, but we have also witnessed performances of the Chicago company that were considerably inferior to those of the San Francisco people. Besides, the Chicago organization has been in existence for a number of years and has been able to work together smoothly, while in California the idea of a great organization is still new and the ensemble is just about ready to match honors with those of the older organizations. It takes time to train a grand opera company. It can not be accomplished in a year or two.

Orchestra, chorus, scenic equipment and stage direction of the San Francisco and the California Opera Associations certainly are equal to any operatic organization in the world as far as material is concerned. The leading artists are men and women of international fame and members of the world's largest companies. The operas are among the best in the repertoire. But what is still more important, our own California artists are given an opportunity to gain experience in operatic work. They can not expect to become great artists overnight, and they would not as yet have had the chance to obtain opportunities in company

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Where to Get Your MUSICAL REVIEW

Current issues of the Musical Review will be ready for distribution on the third and seventeenth of each month at the following places—call for your copy there:

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with great artists if it were not for Mr. Merola's idea. A vocal student who today leaves the studio of his teacher could not gain a leading position with any opera company in the world the next day. Why are there some California singers who consider themselves specially endowed to form an exception? Practical experience is necessary to be a great artist, and practical experience can not be had without a company in your own home city or State.

Now, to hear the artists and to enjoy the ensemble of a Chicago or Metropolitan Opera company costs our public from \$2 to \$7.50. In San Francisco and Los Angeles last season the prices ranged from \$1 to \$5, which represents a reduction of from 33 to 50 per cent from the prices of the first named companies, while the artistic service is practically the same. The seating capacity in San Francisco last year was in the neighborhood of 6000; at Eastern company prices it would take from \$25,000 to \$30,000 to pack the house. At Merola's prices it would take from \$10,000 to \$15,000. Since most of the time the houses are crowded, there is a saving of at least \$100,000 for the people of San Francisco and a similar amount for the people of Los Angeles.

Messrs. Merola, Behymer and Bevani in Los Angeles represent the interests of the masses—the students and teachers, for they enable them to hear the best opera at the most modest prices of admission. If it had been true that Messrs. Merola and Bevani had

made so much money in Los Angeles last season, why is it necessary for those accusing him to raise the prices to \$6 from \$5? The opera season of the California Opera Association in Los Angeles is being given in the magnificent Olympic Auditorium, where there are comfortable opera chairs, splendid acoustic qualities, remarkable stage equipment and a seating capacity of 6200 for opera purposes. We challenge anyone to present a finer cast of artists than the one Mr. Merola introduces and surely the excellent chorus of Los Angeles singers, so ably trained by Mr. Bevani, and the ingenious and interesting publicity and management by L. E. Behymer and Rena Mac-



ALICE GENTLE

The Noted Operatic Star, Who Will Be the Leading Feature at the Presentation of Mary Carr Moore's American Opera Narcissa at the Wilkes Theatre Next Week

Donald can not be surpassed by any organization no matter where you may go. Here is a real civic enterprise.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

FAMOUS CONTRALTO BOOKED

After three years of waiting San Francisco is finally to hear the sensational contralto, Sigrid Onegin. This great singer first visited America under engagement with the Metropolitan Opera Company of New York, and immediately took her place as one of the most spectacular operatic artists the great New York institution had ever imported.

Onegin is an unusual singer, possessing practically four distinct voices rolled into one. She is a genuine contralto, also possessing a mezzo-soprano, soprano and even coloratura quality. As a recitalist she has stepped to the front most rapidly, feeling, as she herself claims, a distinct fascination for the concert platform—releasing her as it does from the usually unpleasant "heavies" of the contralto division in operatic literature.

Manager Selby C. Oppenheimer, who will bring Onegin to San Francisco and other California cities, had scheduled her for a tour this year but motherhood intervened and Onegin cancelled her entire American tour. At present her schedule calls for recitals in San Francisco on Sunday afternoons of January 3 and 10, 1926, and music lovers will be fascinated with her art.

Oppenheimer has booked an unusually attractive series of Sunday afternoon popular concerts for this city next season, which will introduce many of the world's greatest singers and instrumentalists. Present bookings of this series include: October 11th and 18th, Elizabeth Rethberg, soprano (Metropolitan Opera Company); October 25th, Schumann-Heink; November 29th, Anna Case, soprano; December 16th, Josef Lhevinne, pianist; January 3d and 10th, Sigrid Onegin; February 7th, Isa Kremer; February 28th, Toti Dal Monte, with Claire Dux, Mischa Elman and others to follow.

A special "all-star" series has also been arranged by Oppenheimer, to be given in the Auditorium—the attractions including Sousa and his band and Chaliapin in January; Gigli in February and Paderewski in March.

Jane Burns Albert, a finely endowed soprano soloist from Seattle, has decided to locate in San Francisco and will prove a most welcome addition to our rapidly growing musical colony. She is an excellent church and concert soprano and has been meeting with gratifying success in the Northwest during the last few years. She is a singer of unusual attainments and one having an extensive repertoire.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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UNIVERSAL INTEREST IN IMPENDING OPERA SEASON

Opening Night Practically Sold Out—Unprecedented Advance Sale for Other Performances—Most Modern Equipment To Be Installed on Stage

With the opening of the 1925 season of the San Francisco Opera Company less than three weeks off indications are that this opening night will far surpass the premiere performances of 1923 and 1924. The opening attraction this season is to be Massenet's colorful work, *Manon*. There will be eight subscription performances in the Exposition Auditorium.

Both Gaetano Merola, general director, and Edward F. Moffatt, business manager, predict that a capacity audience will witness the production of *Manon* on the opening night. However, it is declared that one of the most promising features of the coming season is the uniform public interest in all of the operas in the repertoire.

In *Manon*, Rosina Torri, the noted Italian soprano, will make her American debut in the title role. There will also be Tito Schipa, the tenor who was such a favorite here last season, in the part of Chevalier Des Grieux. The performance will also be notable in that it will mark the first appearance here of Cesare Formichi and Antonio Nicolich, both artists of the first magnitude. Of the local talent there will be Anna Young, Mary Newsom, Elsie Hilton Cross, Marsden Argall, Victor Vogel and Amerigo Frediani.

Merola has now entered the intensive period of opera preparations. The chorus is practicing nightly in Chickering Hall on Post street. Under the direction of Natale Carosio, ballet master, a bevy of attractive and graceful dancers are rehearsing the interpretative dance numbers that are to be one of the features.

Plans for the transformation of the Exposition Auditorium into one of the world's largest opera houses have now been completed. The stage to be provided this season incorporates the experience gained during the past two years and will greatly facilitate in making this season the most artistic yet given by the San Francisco Opera Company. In the scenic studio of the company, opened in the old Valencia Theatre, Signor Grandi is finishing the last of the properties and sets. Grandi, who was brought here from Milan's famous opera house, La Scala, has achieved results, it is said, in the production of the scenery that have never before been equaled here.

The repertoire for the season is as follows: Saturday evening, September 19th, *Manon*; Monday evening, September 21st, *Samson et Dalila*; Tuesday evening, September 22d, *Tosca*; Thursday evening, September 24th, *Barbiere Di Siviglia*; Saturday matinee, September 26th, *Anima Allegra*; Monday evening, September 28th, *Aida*; Wednesday evening, September 30th, *Martha*; Friday evening, October 2d, *Amore Dei Tre Re*.

TWENTY-ONE RESIDENT ARTISTS ENGAGED FOR OPERA

As an evidence of the part that the San Francisco Opera Association is playing in advancing the musical talent of the West, Gaetano Merola, general director, announced this week that, of the thirty-four artists to be engaged this season, twenty-one will be natives of California. Many of these are members of the chorus who through the experience of the previous seasons of the San Francisco Opera Company have been advanced now to minor roles and roles of considerable importance. The thirteen foreign artists to be brought here from the East and from abroad will handle only the most important and difficult parts.

"Music lovers throughout America are looking forward to the time when American singers can be trained to take a leading part in opera production," said Merola. "The San Fran-

cisco Opera Association has had this same thought in mind and has desired to do its part in advancing our own singers. The fact that in three years we are able to entrust parts to so many native vocalists is encouraging proof of real progress."



L. E. BEHYMER

California's Dean of Impresarios, Who Will Be Business Manager of the Los Angeles Grand Opera Season at the Olympic Auditorium Early in October

Merola points out that not all of the California artists are beginners by any means. Among those whom the Golden State can claim as her own are Anna Young, soprano; Elinor Marlo and Rose Florence, mezzo-sopranos, all of whom have won national recognition. There is Marsden Argall, baritone, who first sang under Merola's leadership several years ago during the highly artistic season of summer opera given at Stanford, and Mariam Elkus, dramatic soprano, who also has a wide following among local music lovers. Attilio Vannucci, tenor, a California youth

who has just returned from New York, where he has won much commendation for both his voice and stage presence. The other artists are Evaristo Albertini, Flossita Badger, Elsie Cross, Lois Darrow, Querita Eybel, Audrey Farncroft, DuBlois Ferguson, Amerigo Frediani, Elsie Golcher, Teresina Monotti, Mary Newsom, Nazareth Regoli, Victor Vogel, Elizabeth Witter and Paul Raymond Wright. Many of these too have become well established in Western music circles through their operatic and concert work.

The third annual season will be given in the Exposition Auditorium from September 19th to October 4th. There will be eight subscription performances. The public's interest in the coming season was evidenced this week on the opening of the single seat sale, when a box office record of \$8600 was reported for the first day. The demand was well distributed, it is said, throughout the eight performances. The opening attraction, *Manon*, was, however, the favorite.

Mme. Virginia Pierce Rovere, formerly prima-donna soprano of the San Carlo and Lombardi Grand Opera companies, a favorite with the San Francisco opera audiences since her debut here as Mimi in *La Boheme*, is now located in Los Angeles. Last year, Madame Rovere appeared at a benefit concert with Gigli, the famous Metropolitan tenor, who gave her an endorsement as both an artist and teacher. During the past season, Madame Rovere has given a number of recitals upon each occasion, winning the distinct approval of her discriminating musical audiences. The forthcoming season promises to be a most active one for Madame Rovere, who already has numerous concert engagements to fill. Her large class of pupils will also occupy a great portion of her time. Several of Madame Rovere's pupils are singing in public with unusual success, which reflects the proficient instructions which they are receiving at the hands of their able teacher.

Allan Bier, the well known California pianist, has returned from an extended trip to New York and will resume his studio work presently. No doubt he will also prepare himself for concert appearances before music clubs and at other public and private functions of importance.

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MUSICAL GOSSIP

Evelyn Sresovich Ware, the well known pianist, accompanist and teacher, announces the removal of her studio to 2355 Polk street. Mrs. Ware is one of the busiest of our resident musicians and her piano classes are among the best taught and most industrious in the district. Mrs. Ware's annual pupils' recitals are always looked forward to with much interest by many people and are as a rule introducing students who appear to take a serious interest in their work.

Nathan Landsberger, one of the most prominent of the bay cities' violinists and teachers, entertained Cesar Thomson at a delightful dinner at his home on Jackson street. During the evening those present enjoyed a reading from manuscript of some of the eminent virtuoso's arrangement of classic violin and piano concertos.

The California Trio, consisting of Cecil Rauhut, violinist, Laura Anna Cotton, cellist and vocalist, and S. Sydonia McKinley, pianist, returned from a six weeks' vacation motoring through the redwoods of Humboldt county and also throughout Southern California, finding, as always, San Francisco the ideal climate for stimulating work. The California Trio started its ninth year of Sunday concerts at Hotel Claremont, Berkeley, on August 16th. These programs are broadcast from radio KRE.

The Bohemian Club gave its customary annual concert of the Midsummer Music at Bohemian Grove on Friday afternoon, August 7th, at the Columbia Theatre under the orchestral direction of Charles Hart. The music this year was written by George Edwards while the lyrics or the dramatic action was the work of Joseph Thompson, whose ever refreshing humor is one of the bright spots of Bohemia. Owing to the fact that the editor was in Los Angeles at that time, and the publicity management omitted to forward courtesies to this paper, we are obliged to await someone else's review of the event, which will appear in our next issue.

The San Francisco Conservatory of Music announces as part of its new term the introduction of a thorough organ course under the direction of Warren D. Allen, who will be the head of the organ department. The new organ will be available for practice purposes a limited number of hours during the week. Edward F. Schneider, the well known composer and pedagogue, has been added to the piano department, and Miss Kathryn Woolf (pupil of Barrere) to the flute department.

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Hother Wismer, the well known violinist, writes us from Belgium that he is enjoying his stay in Europe immensely. He is studying with Ysaye, who is sufficiently interested in him to give him two-hour lessons. The eminent virtuoso recently celebrated his

Mr. and Mrs. Giacomo Minkowski, the vocal pedagogues, the former being also a noted composer, left on a pleasure trip around the world last month. They will winter in Egypt and India. They will return to San Francisco after ten months abroad.

Sigmund Beel, the distinguished violinist and teacher, has been spending his vacation during the month of August motoring with friends as far north as Eureka, driving through magnificent redwood forests along the Eel river. Afterwards they visited Carmel and Los Angeles, where they spent some very delightful days. From Los Angeles they went to San Diego and upon their return to Los Angeles from there they covered about 1500 miles. Mr. Beel returned on September 1st to resume his studio work.

Frank Moss, the widely known pianist and pedagogue, has been engaged as music director of KFRC and is making some very elaborate plans for the introduction of first class musical programs by leading resident artists. This is the first time in the history of radio that a position of director of music has been created and Mr. Moss has reason to feel gratified that he has been chosen for this position. He will certainly raise the standard of music at KFRC and those who appointed him will have no reason to regret their choice. For Tuesday evening, September 1st, Mr. Moss planned a piano recital consisting of: English Suite A minor (Bach), Prelude and Sarabande, Bourree 1 and 2 and Gigue; Celtic Sonata (MacDowell); Berceuse (Chopin), Waltz E minor (Chopin); Minstrels (Debussy); Etude in form of a valse (Saint-Saens). This model program will no doubt prove a brilliant success.

Andrew Bogart, the successful vocal pedagogue, returned from New York via Yellowstone Park and has resumed his teaching. Mr. Bogart has one of the largest vocal classes in the West and introduces a number of splendidly prepared artists during the course of a season. No doubt the present season will be no exception to those preceding it.

Giulio Minetti, the distinguished violinist, orchestra leader, ensemble player and teacher, has returned from an extended trip to Europe which kept him away from this city during the last eight months. In Italy he met a number of distinguished masters, including Respighi, Sinigaglia, Toscanini, Bizetti, Alfano, Casella and Mr. Corti, violinist of the St. Cecilia Conservatory. He also met Alfred Hertz and Arthur Bodansky, with whom he spent some pleasant hours. On the steamer upon which he returned Mr. Minetti found Mr. Papi, the noted chorus director and brother of the well known conductor. Mr. Minetti will resume his studio work in his new studio in the Kohler & Chase building, and he has mapped out some very ambitious plans regarding the ensuing season. Mr. Minetti found Europe in a very unsatisfactory state, musically speaking, and is very happy to be back home again. Mr. Respighi, the famous composer, who will be



MME. ERNESTINE SCHUMANN-HEINK
The Incomparable Contralto, Who Will Be the Special Attraction During the Presentation of Haydn's "Creation" at the Exposition Auditorium, Friday Evening, September 11th

birthday which proved to be a memorable event. During the evening the master played a Poem by Chausson, thrilling everyone with his matchless art. Mr. Wismer expects to be home about September 20th.

The San Francisco Opera Association

GAETANO MEROLA, General Director

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Editorial Announcement

THE Pacific Coast Musical Review is the **ONLY MUSIC JOURNAL IN THE UNITED STATES** that has published **TWENTY-THREE** consecutive annual editions. Last year the Anniversary Number was omitted because of the Musical Blue Book of California. Our readers can testify to the fact that every succeeding number was more pretentious and it is but logical to assume that the Twenty-fourth (Silver Jubilee Year) Edition will surpass any of the preceding annuals.

Lest none of the advertisers will have reason for complaint or misunderstanding, the editor will personally look after the interests of every one represented in this forthcoming edition. To assure every advertiser ample publicity and circulation, we will present every one reserving space with complimentary copies of the edition in accordance with the space reserved. In this manner we expect to distribute at least **TEN THOUSAND COPIES**.

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MINIATURE CLASSICS

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This volume contains easy arrangements of popular melodies from symphonies, together with melodies and easy movements from the piano sonatas and other works for piano. These two volumes, with contents as indicated, are indispensable for their musical beauty and technical value.

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remembered here from his Fountains of Rome given by Mr. Hertz during last symphony season, told Mr. Minetti that he has signed a contract to come to America this season. He will conduct some of his own works and also play his own piano concerto.

Madame Louise Mackay-Grant, prima donna soprano, formerly of New York, Paris and Berlin, has opened a San Francisco studio at 1276 Jones street. Mme. Mackay-Grant, besides being a well known soprano, is a teacher of singing who devotes her time to the culture of the voice both for singing and speaking. She teaches refined English, French, Italian and German diction as applied in song and speech as well as instructs those wishing to prepare for oratorio, opera and concert. Mme. Mackay-Grant was thoroughly trained in America before she took up repertoire work abroad, a procedure wisely recommended today. The great Lamperti acknowledged in the presence of his students that Mme. Mackay-Grant possessed the best trained voice that had come into his studio up to that time. The artist's wide experience in all forms of vocal art fits her to be a reliable guide to those seeking tuition. Through her ability, both as artist and teacher, she has received much praise from critics at home and abroad.

Louise Niccolini Wobber, one of H. B. Pasmore's latest "successes," made a very fine impression at the moving picture entertainment given by the Elks at their magnificent home on Post street on Sunday evening, August 30th. Mrs. Wobber has a voice of telling sweetness and power combined with unusual dramatic expression.

Manuel Sanchez de Lara, an exceptionally proficient expert on vocal training, who is specially well equipped for operatic work, and who has spent ten years in Los Angeles successfully presenting operatic productions by students, has opened a studio in San Francisco and will continue his work here. Mr. de Lara is also a concert pianist, an excellent accompanist, a director of large choruses, choirs and orchestras and the possessor of an unusually fine bass voice. Many San Francisco people will gladly welcome Mr. de Lara back into musical circles here, for ten years ago, before he went to Los Angeles, he was in this city with the late tenor Florencio Constantino. He was Mr. Constantino's accompanist in all of his concert work, and coached him daily in grand opera roles and concert repertoire for four years.

William Edwin Chamberlain, president of the Musicians' Club and one of the best known vocal artists and teachers in California, has returned from a two months' vacation at his summer cottage in Carmel Highlands. Mr. Chamberlain, with the assistance of other members of his family, built this summer cottage himself and has obtained splendid enjoyment from this delightful spot of recreation. Among the features of the Chamberlain studios for the coming season will be a series of music lectures by Miss Flossita Badger, a very proficient vocalist, on The Development of Music and Its Forms. There will be twelve lectures included in this course, of which six are to be given before and six after Christmas.

Mr. Chamberlain is looking forward to a very busy and prosperous season.

Mrs. Dwight L. Clarke scored an exceptional artistic triumph at the Palisades in Santa Monica this summer. She gave a piano recital during July, assisted by Mrs. Elwood Joses, soprano. Mrs. Clarke has frequently given vocal and piano recitals in Santa Monica and Mrs. Joses, who is her assisting artist, is one of her advanced pupils. Mrs. Clarke is very active in the musical life of Bakersfield, where she con-



WM. EDWIN CHAMBERLAIN (RIGHT) AND
GUY MAIER (LEFT)

Who Spent the Summer at Mr. Chamberlain's Carmel Bungalow at Carmel Highlands

tributes greatly to musical culture, both in her capacity as artist and teacher and also through her influence in club life. Mrs. Clarke was formerly a member of San Francisco's musical colony and her contribution to musical activities was always greatly appreciated.

Clarence Eddy, America's foremost organist, was a visitor in San Francisco last month and a caller at the Musical Review office. While he was in San Francisco purely on a pleasure trip, incidentally spending a few days of rest at beautiful Bohemian Grove on the Russian river, his Pacific Coast visit was not altogether one of pleasure. Indeed, he happened to be very busy while in the far West. On August 27th he played at the First Methodist Church in Burlingame and after that went to Los Angeles for one week. On September 11th he will play at the First Congregational Church in Berkeley and after that he will leave for a two weeks' tour of the Northwest. On this tour he will give organ recitals in Portland, Ore.,

and in Washington he will play in the following cities: Tacoma, Pullman, Walla Walla, Cheney, Yakima and Tacoma, where, on September 18th, he will open a new \$40,000 organ. Then he will return to Chicago where he will play on October 1st. From October 10th to 25th Mr. Eddy will give sixteen daily organ recitals in Dallas, Texas, at the Fairpark Auditorium under the auspices of the State Fair Association on a new \$50,000 organ. This is surely a splendid beginning for the season 1925-1926.

Mr. and Mrs. Alfred Hertz returned from their European vacation trip on Tuesday, August 18th, and after only a day's stay in San Francisco left immediately for Hollywood where Mr. Hertz conducted the final week of the summer symphony concerts in Hollywood Bowl. They will return on September 5th, when Mr. Hertz no doubt will make some interesting announcements regarding the impending symphony season. Mr. Hertz' recent triumph in Hollywood is recorded on another page of this issue.

Mr. Quitzow, for several years San Francisco correspondent of Musical America, has resigned his position and will confine his work to a more lucrative branch of musical endeavor. He has occupied the post with credit to himself and the publication he represented and his genial comments will no doubt be missed. So far no successor has been appointed. There is no such rush for posts of this kind as there used to be when correspondents for Eastern music journals from the far West had more leeway and more authority than they have today.

The d'Alessio String Quartet Association will give the first concert of its second year at Hotel Richelieu on Wednesday evening, September 2d. The members of the d'Alessio String Quartet are: Sig. C. d'Alessio, violin; Mrs. A. F. Dettmer, violin; R. K. Davidson, viola, and Arthur Landesen, cello. The accompanist is Miss Norma d'Alessio and the assisting artist on this occasion will be Miss Florence Archibald, soprano. The program will include compositions by Jadasohn, Haydn and d'Alessio. The next concert will take place on October 7th and the assisting artist will be Efram Ivan Konoff, Russian tenor.

W. J. McCoy, one of California's most distinguished musicians and one of America's best known pedagogues, who for a number of years was head of the theory, harmony and composition departments of Mills College, has resigned and will devote himself more to private work. Mr. McCoy has become nationally known through his book Cumulative Harmony, which is being used in many schools in the United States. Mr. McCoy constantly receives appreciative endorsements from those who use his book and among the most enthusiastic received recently are those from John A. H. Keith of the State Normal School of Indiana, Penn. and A. E. Heacox, Professor of Theory at Oberlin College. During Mr. McCoy's administration at Mills College he introduced many able young musicians who gave excellent account of themselves both as interpretive and creative musicians.

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ELWYN ARTISTS SERIES

Edward Johnson, tenor of the Metropolitan Opera Company, who, assisted by Joan Ruth, will be heard on the Elwyn Artists Series at the Exposition Auditorium, is now in Florence, Italy, where he will remain until his concert season begins in this country. During the early part of the summer, Mr. Johnson scored a series of musical triumphs in the principal cities of Japan. Such newspapers as the Japan Advertiser, and the Japan Times, vied with each other in the use of superlatives, but all agreed that Johnson had, more than any other artist, with the possible exception of Kreisler, inspired his auditors to give him the "Kabuki-za," said to be the Japanese equivalent of such eloquent American expressions of approval as "green umbrellas" or the "cat's earmuffs." The nature of Mr. Johnson's program here will be in reality an operatic concert in which, assisted by Joan Ruth, soprano of the Metropolitan, there will be given excerpts from famous operas done in costume, with appropriate scenic and lighting effects.

Other artists to appear on the Elwyn Course are: Roland Hayes, phenomenal negro tenor; Margaret Matzenauer, leading contralto of the Metropolitan; Benno Moiseiwitsch, pianist; Hulda Lashanska, soprano; Cecilia Hansen, violinist; Thamar Karsavina and her ballet, with Pierre Vladimiroff; Toscha Seidel, violinist; London String Quartet; joint recital of Maria Kuranko, coloratura soprano, and Vicente Ballesler, Metropolitan baritone. Season tickets now ready for delivery at Sherman, Clay & Co., and those who wish may have reservations held until October 1st, by making a small deposit.

CALIFORNIA MASTER TEACHERS

Rena Lazelle is head of the vocal department of the San Francisco Conservatory of Music. The aim of this department is to organize and establish a vocal school as part of the San Francisco Conservatory in which students may obtain all branches of vocal study from vocal fundamentals to advanced coaching by famous artists at a scale of prices which will bring these advantages within reach of everyone. Miss Lazelle endeavors in her teaching to make the study of singing and vocal development a tangible and definite object by which anyone can develop a pleasing voice and learn to sing correctly and easily.

A specialty in this method, if it can be called such, is the training of children's voices so that the child voice may be kept from bad vocal habits and much time is saved when the child is old enough to start regular vocal lessons. Another one of Miss Lazelle's "specialties" is voice training in classes for those who do not wish to pay the price of private lessons. In nine years of class teaching Miss Lazelle has proved that it can be done although, of course, students can not be made ready for a professional career in this way only.

Miss Lazelle gives frequent talks for pupils and this coming season she will start a regular Normal Class and will continue the Vocal Round Tables which she began last season. She will also teach one day in Berkeley this season. Miss Lazelle's chief specialty is preparing students for professional careers, as her own career, covering every branch of the singing profession has shown her what is necessary for success in the various phases of public singing. Louis Graveure has authorized Miss Lazelle to prepare pupils for his master class next summer.

DIAMOND JUBILEE CONCERT

The series of concerts to be given in celebration of the Diamond Jubilee was inaugurated with a concert at St. Maximus Church in Daly City on August 28th. Kohler & Chase presented a number of concert artists who participated in their recitals which are broadcast over the radio and who included: Easton Kent, the brilliant tenor who recently returned from New York and created such a splendid impression in this Midsummer Grove Play of the Bohemian Club; Helen Thomas, pianist, artist pupil of Mrs. Jeanette Rowan Hale, who is exceptionally



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talented and has appeared in a number of radio concerts, three of which have brought her specially into prominence.

Theodor Strong was the accompanist. Mr. Strong came from New York seven months ago and through his remarkable artistic achievements and delightful personality has made many friends and has proved a great asset to Kohler & Chase for which firm he is now the organist. Helen Zinkan contributed exceptionally artistic recitations. She came here from Ohio and has been associated with the publicity department of Kohler & Chase proving most successful in her responsible position. Fawn Post Trowbridge, soprano, delighted with her soprano solos. Miss Trowbridge has made a number of successful public appearances in San Francisco and is gradually forging her way toward recognition. Alice Guthrie Poyner, one of San Francisco's best known and most experienced young violinists, added to her previous successes on this occasion.

Pearl Hossack Whitcomb, dramatic soprano, reopened her charming studio August 17th, starting former pupils and giving many auditions since that time. The success of Madame Whitcomb's pupils in the professional field is extremely gratifying and she announces that others will be forthcoming this season. Among those appearing last season were Muriel Bates, lyric soprano, singing the leading role in Pinafore at Scottish Rite Hall, appearing before the California Club and Allied Arts; Fernando Ybarra, tenor, singing the leading role in Pinafore, engaged as soloist for the San Francisco Musical Club, presented by Madame Whitcomb as soloist at the Greek Theatre and appearing before numerous clubs about the bay and substituting this summer in an Oakland Christian Science church; Harriette Murton, coloratura soprano, twice soloist at the California Theatre Sunday concerts, soloist for the Allied Arts Breakfast, Fithoria Colonna and other clubs, two weeks' engagement at the theatre in Stockton and will sing the role of Eloise in the opera Narcissa at the Wilkes Theatre, Jubilee Week.

Miss Murton also sang for Tito Schipa when that artist was here last and received great encouragement, the great tenor commenting especially on her perfect staccato and beautiful trill; Ethel Burnett, lyric soprano, heard at the California with the Welsh Singers; Joan Ray, soloist at the Mill Valley Christian Science Church. The monthly recitals by Madame Whitcomb's pupils are a delight to all who attend and give the students unusual poise.

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NARCISSA READY FOR PUBLIC

After Several Months of Intensive Rehearsals, Mary Carr Moore's American Opera Is Ready To Be Presented at the Wilkes Theatre Next Week

The other day the writer attended a rehearsal of Mary Carr Moore's American opera, *Narcissa*, and found that the cast and chorus consisted of an array of exceptionally well-equipped and talented vocal artists. Of course, from this rehearsal the writer was not able to judge the dramatic accomplishments of all the singers, but it is safe to assert that the audiences will find cause for much enjoyment and pleasure by attending this skillful and well-constructed operatic work.

Two artists stand out among all by reason of their reputation and experience in operatic productions throughout the world. These are Alice Gentle, who will sing the title role on Monday, Wednesday and Saturday nights, and Mme. Anna Ruzena Sprotte, who will sing the role of Waskema on several occasions, a role which she originated several years ago in Seattle. Both artists will unquestionably prove their genius, which has brought them such universal recognition whenever they have had a chance to appear in public. Alice Gentle today is unquestionably the foremost American mezzo-soprano and, in certain respects, she towers over any mezzo-soprano we have heard. She accepted the offer to sing the role of *Narcissa*, because she feels that any artist, no matter how great, owes it to America to help encourage an American opera by an American composer, especially when such composer is a woman.

On that evening we also watched Flora Howell-Bruner enact the role of Waskema. She will also sing the title role of *Narcissa* on Wednesday afternoon and Friday evening. She exhibited unusual dramatic skill and fine vocal powers. The two roles are very contrasting in nature. She will sing Waskema three times and *Narcissa* twice. Both roles are most important, the one is the leading role and the other, while not very extensive, is of the utmost importance. We feel sure that Mrs. Bruner will do justice to both, judging from the rehearsal.

We shall leave comment on the other artists for future consideration after the performance, suffice it just to mention the names: George Chamberlain, tenor (*Marcus*); Florence McEachran, soprano (*Narcissa*); Mme. Raymond Stella Vought, soprano (*Narcissa*); James Gerard, tenor (*Marcus*); Dr. Frederick Warford, baritone (*Yellow Serpent*); Albert Gilette, baritone (*Delaware Tom*); Harry Perry, bass (Dr. McLaughlin); Geo. Howker, bass (Dr. McLaughlin); Ruth Scott Laidlaw, and May Holson, mezzo sopranos will alternate in the role of Siskadee; Harriet Murton and Mabel Kegg will alternate in the role of Eloise; Harold Spaulding, Mr. McKnight, Orrin Padell and Dixon Irvine, tenors, will alternate in the role of Elijah; Marta Jalava, together with Mme. Sprotte and Mrs. Bruner will alternate in the role of Waskema.

The entire production will be under the musical direction of the composer, Mrs. Mary Carr Moore.

MABEL RIEGELMAN AN AMERICAN ARTIST WITH PRESTIGE

The other day a distinguished New York critic, in speaking of American artists, said that there were at least half a million young people studying singing for professional purposes in America. He wanted to know how many of this 500,000 ever would succeed in making a name for themselves. At this meeting there were four music critics from San Francisco and each admitted that only a very few of these would be able to gain international fame. Therefore the proportion of music studying people gaining fame is very small for which reason those who have lifted themselves above the multitude and have become famous artists possess accomplishments, talents and artistry that is as rare as it is desirable.

Mabel Riegelman belongs to that small body of artists that has succeeded in victoriously gaining attention from the entire musical world. Her successes in leading European opera houses are an undisputable record of her artistic proficiency and triumphs. And there is no finer evidence of the solidity of her musicianship than the fact that her own country has endorsed the judgment of Europe and, by means of leading roles in the Chicago and Boston opera organizations, Miss Riegelman succeeded in gaining the admiration of the American public, after her conquests in Europe. As is the case with many distinguished operatic artists, Miss Riegelman added to her repertoire of grand operas a very extensive concert repertoire, and thanks to her beautiful, flexible and mellow voice, coupled with her intelligent and refined judgment of interpretation, she has added to an already brilliant operatic career a concert reputation of enviable proportions.

When the Pacific Coast Musical Review refers to American artists and their justification to ask whole-hearted endorsement from the American public it includes such artists as Miss Riegelman, who by reason of years of practical experience and recognition on the part of the musical world, have established for themselves a standing and prestige that is equal to the standing and prestige of an artist from anywhere in the world. Merely to be American born is not enough to justify public endorsement but to this element of nativity must be added a natural genius and adaptability, reinforced by practical experience and national or international endorsement. Such an artist is Mabel Riegelman.

JOHN M. WILLIAMS' FINE SYSTEM

Early last month John M. Williams, the noted pedagogue and lecturer, gave an interesting talk for teachers at the St. Francis Hotel and the writer is free to confess that he has never heard an address on teaching that was more frank, more original nor more convincing than this one. He said that he did not consider his own system as the only one capable of teaching young people how to study music. He said frankly that he had employed ideas of others and given them credit. He insisted that in order to teach a child successfully it is absolutely necessary to make the child LIKE music. Unless the child actually likes music, Mr. Williams claims, no teaching in the world will make a musician of it.

Therefore his system is intended to cre-

ate a liking for music among children. And using this as a foundation his system is arranged to bring the child step by step from the easier to the more difficult phases of music study. Mr. Williams specially paid his respects to parents, particularly mothers, who endeavor to force children to practice when the child is not in the mood to do so. Practicing must also be made a source of enjoyment to the child and not a source of compulsion. And we thoroughly believe that Mr. Williams is right and that his Normal Course for teachers is something that everyone interested in the musical education of the child should not fail to examine. We have not the space to write in detail of Mr. Williams' many excellent ideas, but we can say, without fear of contradiction from those who heard him, that he evolved a system that is bound to prove of inestimable benefit to teachers as well as children.

THE CREATION AT AUDITORIUM

After six months of intelligent preparation, Dr. Hans Leschke is ready to present Haydn's famous oratorio *The Creation* at the Exposition Auditorium on Friday evening, September 11th. Nothing has been left undone to give to the people an oratorio production that will unquestionably surpass anything of its kind ever attempted in the far West. Dr. Leschke is a veritable genius in the matter of choral directing, and he has attained results that will thrill and delight everybody. Furthermore, for the first time in a production of such magnitude, it being likely that ten thousand people will attend, has there been given such whole-hearted recognition to our resident artists.

In an excellent interview with Mollie Merck of the Bulletin, Dr. Leschke said last Saturday: "I believe in the development of local talent, not merely by saying that it must be encouraged, but by giving it the practical encouragement of being heard in musical things of magnitude. Lorna Lachmund has a voice of rare beauty; Bullotti's is a lyric tone that pleases all hearers and with it he has musical feeling; no more delightful contrast can be imagined than Harry Perry whose deep resonant voice should be heard to admirable advantage in *The Creation*. I feel that they will be splendid—truly splendid!" The Pacific Coast Musical Review subscribes to every word and wishes to add that we have never heard a soprano voice better than Mrs. Lachmund's for concert or oratorio purposes. Besides, she is a musician who sings with intelligence and deep sentiment.

Of course, the addition of Mme. Schumann-Heink to the features of this magnificent production adds much splendor to its prestige. To hear Schumann-Heink is an experience of a lifetime and the diva's wonderful warmth and virility adds happiness to the audience fortunate enough to hear her. Supervisor J. Emmet Hayden, Dr. Hans Leschke and everyone associated with this event has reason to feel proud of it. The orchestra will not be one of the least enjoyable factors.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

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him forever to his first audiences, and set the Bowl concerts on the high road to success. He was recalled to conduct the third season, and his coming this summer marked the climax of a festival of symphonic music unequalled anywhere in the world today.

Mr. and Mrs. Hertz have spent the past summer in Europe, resting, studying and gathering new scores. One program was all-Wagner. Beginning Tuesday, August 25th, Hertz conducted the following Thursday, Friday and Saturday evenings. The Bowl concerts have made musical history. They have brought the noblest symphonic music to great masses of people at moderate prices. The return of the man who opened the first season was celebrated as the homecoming of a great musical favorite.

A NAVY STORY AT WARFIELD

Richard Barthelmess, whose winning smile and serious poise has not been seen on the Warfield screen since the memorable engagement of Classmates last season, when the San Francisco attendance record reached its highest mark, is to appear at that popular entertainment palace in his newest comedy drama, *Shore Leave*, starting next Saturday. *Shore Leave* is a story closely interwoven with the life of the sailor man of Uncle Sam's fighting dreadnaughts, and presents a phase of American manhood dear to everyone's heart—that of the "gob."

This is the second of his series intended to give the theatre all the interesting angles of America's growing generation. It was filmed in part aboard the U. S. S. *Arkansas* at Hampton Roads during the winter training season and discloses the life of the sailor to a T. Dick has the part of a sailor in love with a dressmaker in a small port and this angle furnishes the main theme for the play. Everywhere comes praise for this new Barthelmess masterpiece. Robert Sherwood, dramatic critic of *Life* and one of the nation's most exacting reviewers, states it is a better comedy drama than "*Tol'able David*" was a melodrama.

In view of Jubilee Week the film is very appropriate in that one can journey to the waterfront and observe the ships anchored and then attend the film showings and leave with a full knowledge of the life led by the average gob. Dorothy Mackaill is his leading lady, with a group of First National players and mobs of sailors making up the supporting cast. Winona Winter will appear as next week's stage feature in a *Fanchon and Marco Idea*. Lipschultz music and other attractions will be announced later for both the stage and the screen.



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FINAL EVENTS AT MASTER SCHOOL OF MUSICAL ARTS

Five Distinguished Artists Give Excellent Concert Before Largest Audience of Summer Season—150 Students Honor Samoiloff with Elaborate Banquet at Fairmont Hotel

By ALFRED METZGER

The first term of the Master School of Musical Arts of California, of which Lazar S. Samoiloff is the director and Alice Seckels the business manager, has come to a successful end and if the addresses at the closing banquet, given in honor of the director by 150 pupils of the school, may be taken as a criterion for future activities, then the school will reopen next spring with even more ambitious plans than the ones announced this year and faithfully performed. In recording the activities of artists, teachers and educational institutions the Pacific Coast Musical Review has nothing to do with private affairs. The only things that interest this paper are those dealing with the treatment of the public, and in the case of a school the pupils represent the public. If the announcements made by the management are fulfilled, if promises are kept, then neither we nor anyone else has any reason to find fault. Ethical delinquencies depend upon the viewpoint of the person who is concerned. The one who thinks himself injured usually looks upon ethics from a different angle than the one who is supposed to have overstepped ethical boundaries. After diligent investigation we have discovered that the Master School of Musical Arts fulfilled every promise made in advance to those students who attended. Every teacher of distinction announced beforehand actually came here. Instead of forty scholarships, as originally contemplated, there were sixty scholarships. It cost the Master School \$16,000 to give these free lessons to deserving pupils.

There were 250 pupils in attendance which proves that the school was in demand and at the close of the term 150 of these students gave a banquet in honor of Director Samoiloff and expressed themselves in the warmest terms about the benefits they received from their studies. There are among the pupils of every institution and every private teacher natural malcontents. They will blame everybody for their failure except themselves, and so possibly there are pupils among the 250 of the Master School who are dissatisfied because they can not become full fledged artists in six months, or because they can not possibly obtain benefits from any teacher because they fail to grasp his mode of instruction. Usually those pupils are least appreciative who receive lessons free, and we found among the scholarship pupils of the Master School one or two of the severest critics of the director. As far as we are concerned this action reflected more against the pupils than the teachers.

There is more than enough room for every competent teacher or music school in San Francisco, and there should be no room at all for any incompetent teacher or music school anywhere in this country. It will be found that the incompetent teacher harms music teaching far more than any other source, including master classes, and if the musical profession could only get together to combat incompetency thoroughly, instead of wasting time criticising each other or visitors to various communities, the cause of music teaching would be helped immeasurably and would become a far more profitable enterprise for the comparatively few really competent teachers and artists after a thorough cleaning-up process had been instituted.

Among the many excellent features of the Master School of Musical Arts was the closing concert given at the Fairmont Hotel on

Tuesday evening, August 4th. The participating artists were: Annie Louise David, harpist; Felix Salmond, cellist; Samuel Gardner, violinist; Emil J. Polak, pianist; Nicolai Mednikoff, pianist. The program was interpreted with that musicianship, artistry and discrimination which has characterized every event given under the auspices of the Master School. The audience packed the gold ballroom of the hotel and the enthusiasm that punctuated every number was indeed reflective of the hearty approval of everyone. Surely an institution that gives free concerts of such high character during the summer, when everyone is eager to

listen to good music, deserves the heartiest and most unselfish commendation.

The program rendered at the closing event of the season was as follows: Quartet (Matthews), (harp, cello, violin, piano), Annie Louise David, Felix Salmond, Samuel Gardner, Emil J. Polak; Violoncello Solos, (a) Grave et Courante (H. Eccles), (b) Villanelle (G. Pianelli), (c) Vivace (J. B. Senaille), (piano accompaniments composed by Joseph Salmon of Paris), Felix Salmond; Harp Solos, request group, (a) Russian Prelude (Prokofieff), (b) Gigue (Corelli), (c) A Tone Poem of the Sea (Ware-David), Annie Louise David; Sonata in A Major

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ing interspersed with musical numbers of a
cabaret character. Herein a number of the
students and faculty revealed themselves in
a capacity as entertainers which we have
rarely seen surpassed anywhere at a pri-
vate function. The program was well ar-
ranged and was given with a dash and spirit
most delightful to behold. John D. Barry,
the famous raconteur of the San Francisco
Call, was toastmaster and fulfilled his task
with credit to himself and the students. Mr.
Samoiloff, Miss Seckels and the various
members of the faculty came in for their
share of good-natured joshing and also were
given sincere, loyal and affectionate trib-
utes by a number of speakers. Mr. Samoi-
loff's address was one of the striking fea-
tures of the banquet and was received with
the utmost enthusiasm. There can not be
any question regarding the fact that those
who are best qualified to judge—the stu-

dents who paid—gave evidence that their
heart and soul were with the school and its
director and manager.

CHAMBER MUSIC SOCIETY PLANS

We take pleasure in quoting from Charles
W. Woodman's page of the San Francisco
Call of August 15th:

Elias Hecht, founder of the San Francisco
Chamber Music Society, is seeing his
dreams come true, for that organization—
the only one of its kind that consists solely
of American artists—is not only starting on
its national career the coming season but is
receiving recognition from the highest au-
thorities in the country to the most modest
music lover as one of the most distinguished
ensembles before the public. For its forth-
coming transcontinental tour 48 dates al-
ready have been booked, including four in
New York, fifteen in California (including
Oakland), five in Colorado, and others in
Philadelphia, Baltimore, Cleveland, Buffalo,
Rochester, Milwaukee, Atlanta, Vancouver,
B. C.; Victoria, Bellingham and Seattle, be-
sides Yale University and Vassar College.

At the dedication of the Music Auditor-
ium of the Congressional Library at Wash-
ington, D. C., built by Mrs. F. S. Coolidge,
founder of the Pittsfield Festival, the San
Francisco Chamber Music Society will give
the closing concert, October 30th, which, by
order of the government, will be broadcast
over the radio in the same way as President
Coolidge's inaugural address. Except next
year (1926-7), Mrs. Coolidge will continue
the Pittsfield Festivals in the new building
under the name of the Library of Congress
Festival of Chamber Music.

On account of its Eastern engagements,
the Chamber Music Society will give two of
its San Francisco concerts on September 29th
and October 13th, before leaving, and the
others on returning, March 2d, 9th and 30th
and April 13th. Two of the great artists
will be Lewis Richards, harpsichordist, and
Ignaz Friedman, Polish pianist. In arrang-
ing this series Hecht has stood by his ideals
in a determination to give chamber music for
the masses, in order to make it popular with
the general public. Hence, while the six
concerts will be given at former prices, three
rows of seats downstairs will be offered at
\$3.00 for the series.

Next April Mrs. Coolidge will inaugurate
a chamber music festival in the Ojai Valley,
California, with a local string quartet. For
this festival she has engaged, besides others,
the San Francisco Chamber Music Society,
which will give a complete program of its
own, besides playing with the Ojai Valley
quartet. The San Francisco society con-
sists, as heretofore, of Louis Persinger, di-
rector and first violin; Louis Ford, second

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violin; Nathan Firestone, viola; Walter Fer-
ner, cello, and Elias Hecht, flute.

Among the new compositions they will
"create" are: String quartet of Howard
Hanson, the California composer; first per-
formance in Washington. Piano quintet of
Samuel Gardner, which created a sensation
at Pittsfield last year, and has not been per-
formed publicly since. Quintet for flute and
strings by Domenico Brescia; string quartet
by Frederick Ayres, whose trio was recent-
ly published by the American Publication
Society, and a work entitled "Syncopation"
for string quartet especially sent by Dr. Uno

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Musical Review's Free Booking Bureau



IN conformance with its campaign in the interests of
resident artists and teachers, the Pacific Coast Musical
Review, under the personal direction of the Editor, will
establish a FREE MUSICAL BOOKING, INFORMA-
TION AND PUBLICITY BUREAU on or before NOVEMBER
1st of this year. The object of this bureau is to obtain engage-
ments for resident artists and to find experienced and proficient
teachers for students who are in earnest regarding their musical
education.

We are now carefully compiling a list of clubs, managers and
others occasionally requiring talent and, on the other hand, we
have opened registration books for vocal and instrumental artists.
To satisfy various demands it will be necessary to grade these
artists according to the experience they have had. Those having
had no experience will be recommended to those seeking gratu-
itous services. Those from two to ten or more years' experience
will be listed according to fees agreed upon between them and the
editor of the Musical Review.

Those interested in this bureau may obtain further information
by calling at or telephoning to the Musical Review office, 801
Kohler & Chase building, telephone Garfield 5250. More particu-
lars will appear in subsequent issues of this paper.

Nyman, the distinguished Milwaukee composer.

The Milwaukee date, December 13th, will be a great night for California, and Olga Steeb will be on the program. The society's tour will be of great advertising value to San Francisco, as it bears the name of the city and works by California composers will be played by California artists, thus showing the East what California has produced in the highest form of musical art.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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Diamond Jubilee Program

California's Diamond Jubilee Celebration,
September 5th-12th,
Inclusive, 1925

Saturday, September 5, 1925

8:00 a. m.—State Fair participation—A delegation, composed of members of California's Diamond Jubilee Citizens' Committee and representative San Francisco business and professional men, will leave for Sacramento to assist in the opening of the Diamond Jubilee State Fair.

8:00 p. m.—Fireworks at the Civic Center, featuring an elaborate aerial pyrotechnic display, will terminate in a mammoth illumination of the skies from the roof of the State Building, the Library and the Civic Auditorium.

8:00 p. m.—Grand Opening Ball—Fancy dress and masque at the Civic Auditorium, under direction of Brigadier-General Thornwell Mullally. The inaugural ceremonies will occur at 8:30 and the coronation ceremonies will take place at 9:00 o'clock. There will be a special exhibition of Spanish dances at 9:30 and at 10:00 o'clock will be featured the grand march, participated in by "Queen California," her court and distinguished guests. Only those in fancy dress costume, masque or uniform will be permitted on dance floor.

Boxes of eight seats each (on main floor), \$60.00. Balcony, first five rows, \$4.00 per seat. General admission, \$2.50.

Sunday, September 6, 1925

10:00 a. m.—Rowing regatta of all Pacific Coast rowing championships, to be held off the Marina boulevard, under auspices of California Diamond Jubilee Citizens Committee. Races will finish between Transport Docks and Fillmore street. Pacific Association of Amateur Oarsmen rules will govern races.

12:00 noon to 2:00 p. m.—Competitive drills between bands and drum corps of the Native Sons and drill teams of the Native Daughters, open to all parlors. Army officers from the Presidio and instructors from the Eagle Drum Corps will be judges of the contests. Fine silver trophies will be awarded.

The president and secretary of the American Automobile Association will present Mayor James Rolph, Jr., with a letter from President Calvin Coolidge, on the termination of their automobile tour across the continent from Washington, D. C., via the Victory highway.

2:15 p. m. to 8:15 p. m.—Fashion Show at the Civic Auditorium, produced by the City of Paris Dry Goods Company, Paul Verdier, president. This Fashion Show pageant will be one of the most gorgeous spectacles ever witnessed in San Francisco. There will be 125 mannequins, thirty dancing girls, thirty musicians and ten principals participating. A one-act play, directed by Giacomo Casassa, will visualize fashions from 1850 to 1925, with the following characters: "Yesterday," Emily Melville; "Today," Ruth Stanley; "Time," J. Lee Morris; "Gentleman Modiste," James Yendys. Pages, children from the O'Neill Sisters dancing studio.

Loie Fuller, Mlle Peche, her star dancer, and 100 Parisian dancing girls, will present a colossal spectacle, "On the Mighty Sea." Natalie Carossio will direct the ballet girls in a sumptuous offering of terpsichorean art. George Lipschultz will direct the orchestra.

Reserved seats now selling at 50c, \$1.00, \$1.50, \$2.00, and boxes seating eight, \$25.00.

Monday, September 7, 1925

10:00 a. m.—Labor Day parade. Never before in California's history will the dignity and achievements of Labor be so gloriously pictured as in the great Labor Day parade, one of the principal features of California's Diamond Jubilee celebration. Artists and decorators have labored ceaselessly on the production of more than forty magnificent

floats, picturing the energies of Labor in the various crafts, its history and triumphs.

California's Diamond Jubilee Citizens' Committee, under the authority of the citizens of San Francisco, have presented this parade with a title float of great beauty.

W. P. Stanton will be grand marshal of the parade, assisted by sixteen aides.

2:00 p. m.—Bicycle racing in the Civic Center. The prizes for these events will be donated by the Cycle Trade of America and the races will be run under the rules of the A. B. L.

2:30 p. m.—All star boxing show will be held in the San Francisco baseball park, Fifteenth and Valencia streets, under the auspices of the Mission Pavilion Athletic Club, featuring Jack Dempsey, champion of the world.

3:00 p. m.—Organ recital at the Civic Auditorium, under direction of Uda Waldrop,

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municipal organist, assisted by Eva Gruninger Atkinson, contralto. Admission free.
8:00 p. m.—Fireworks display at the Civic Center. Series of aerial bombs and specially colored batteries, with a set piece representing the clasped hands of Labor across the world.

8:00 p. m.—Labor Day literary and musical program and grand ball at the Civic Auditorium.

Tuesday, September 8, 1925

10:00 a. m.—The military parade on this day has been the subject of careful preparation by the Army and Navy Participation Committee, under chairmanship of Brigadier-General Thornwell Mullally, who will act as grand marshal.

10:00 a. m.—At Kezar Stadium, Golden Gate Park, a program will be devoted to a demonstration of play. These events are held under the direction of Mrs. Mildred Pollok, chairman of the Girls and Women Athletic Committee of the Diamond Jubilee.

2:30 p. m.—At Kezar Stadium, Golden Gate Park, a program will feature athletic events for girls under the auspices of P. A. A. and will be for championship events. Miss Helen Filkey of Chicago, world's champion in field and track events, will compete.

7:15 p. m. to 9:30 p. m.—Band concert in the Civic Center by two United States Army bands.

8:00 p. m.—Fireworks in the Civic Center.

Wednesday, September 9, 1925

10:00 a. m.—The Native Sons and Native Daughters of the Golden West and the Citizens' Committee of California's Diamond Jubilee have united in a portrayal of California's history, opening the centuries from its legendary period to the present time. The parade will follow chronologically, and it has been the ambition of the factors making this spectacle to leave no important incident unpictured. The parade will contain not less than 100 handsome floats, depicting not only the historic march of events, but California's wealth of production in forest, mine, orchard,

valley and industrial life. Harry W. Gaetjen will be grand marshal.

2:00 p. m. to 3:00 p. m.—Band concert, Civic Auditorium, San Francisco Municipal Band, Philip Sapiro, director.

3:00 p. m.—Musical and literary program at the Civic Auditorium. Hon. Lewis F. Byington, president of the day; Hon. Angelo J. Rossi, chairman Citizens' Committee; Hon. J. Emmet Hayden, chairman Literary and Musical Committee. Invocation; America, San Francisco Municipal Chorus, Dr. Hans Leschke, director; Welcome Address, Mayor James Rolph, Jr.; Organ Solo, Uda Waldrop; Address, Hon. Fletcher Cutler, grand president N. S. G. W.; Vocal Solo, Maud Girard; Address, Miss Sue Irwin, grand president, N. D. G. W.; I Love You California, Municipal Chorus; Oration, Hon. Thomas J. Lennon, Associate Justice of the Supreme Court; Spanish Dancers, Maria de Los Angeles Ruiz group of Santa Barbara; Star Spangled Banner, chorus, audience, band and organ; Benediction.

P. M. and evening—Open house by all parlors of N. S. G. W.

8:00 p. m.—Elaborate fireworks at the Civic Center.

8:00 p. m.—Grand ball at Civic Auditorium, under auspices of Native Sons and Native Daughters of the Golden West.

Friday, September 11, 1925

9:30 a. m.—Diamond Jubilee golf championships at the Municipal golf course.

1:30 p. m.—Girls' Diamond Jubilee swimming championships at Municipal swimming pool, Fleishhacker playfield.

2:00 p. m.—Pacific Coast senior swimming championships at Municipal swimming pool, Fleishhacker playfield.

8:15 p. m.—Haydn's oratorio, "The Creation," rendered by San Francisco Municipal Chorus of 500 and orchestra of 100 pieces, Dr. Hans Leschke, conductor. This event under the auspices of the City and County of San Francisco at the Civic Auditorium.

Saturday, September 12th

2:00 p. m.—Pacific Coast senior swimming championships at Municipal swimming pool, Fleishhacker playfield.

8:00 p. m.—Grand electric night parade. What is expected to be the crowning achievement in parade history will be exemplified in the closing feature of California's Diamond Jubilee. The parade takes in not only military, civic, fraternal and national units, but will present at least fifty floats, constructed for this occasion alone, in a most artistic and convincing manner.

During the course of the parade thousands of pounds of colored fire will be set off from over 100 buildings along the line of march.

This parade has been assembled under the direction of Dr. T. B. W. Leland, who will be grand marshal. At the conclusion of the parade, San Francisco will abandon herself as never before to the spirit of carnival. Thousands will go to the closing ball at the Civic Auditorium, while other thousands of merrymakers will turn the town into a mardi gras, and California's Diamond Jubilee will have gone down into history.

Order of March for All Parades

Starting at Embarcadero and Market, going west on Market street to Fulton street, west on Fulton street to Larkin street, north on Larkin street to McAllister street, west on McAllister street to Polk street, south on Polk street, passing the reviewing stand, to Grove street, east on Grove street to Market street, west on Market street to Fell street, west on Fell street to Van Ness avenue, north on Van Ness avenue to Turk street and disband.

Warren D. Allen, organist of Stanford University, has resumed his delightful Sunday afternoon organ recitals at Stanford Memorial Church and is giving carefully selected and representative programs containing compositions selected from the very best organ literature. During August he gave his 495th, 496th and 497th programs so far, which represents a record to be proud of.

Gustave Mehner of Grove City, Pa., won the fifth annual competition in music composition offered by the Swift & Co. Male Chorus, Mr. Mehner's composition sets to music the poem, Blest Pair of Sirens, by John Milton. He has had honorable mention in previous competitions of the Swift chorus, but this is the first in which he has taken a prize. The chorus offers annually \$100 for the best musical setting of a poem, and composers from all over the United States have entered the contests each year. The chorus is arranging to have Mr. Mehner's composition published immediately.

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NONA CAMPBELL'S SUCCESS

Nona Campbell, contralto, who has created for herself quite an enviable reputation, both in light opera and concert work, during the last two years, was soloist at the California Theatre during the Sunday morning concert, on August 22d. She sang Voce de Donna from La Giaconda in a manner that elicited hearty applause from an enthusiastic audience. Miss Campbell was never in better voice nor did she ever inject more warmth and color into her singing than she did on this occasion. She certainly deserved the ovation accorded her. The California Theatre, under the direction of Max Dolin, played the following program in a very effective and artistic manner, much to the enjoyment of the large audience: A Faust Overture (Wagner), Golden Shower Waltz (Waldteufel), and Ballet Suite Sylvia (Debussy). Mr. Dolin played Drigo's Valse Bluettes with poetic insight and Mr. Breitenfeld interpreted Saint-Saens' Reverie and March Militaire Francaise on the organ with excellent judgment. BEATRICE ULRICH.

OPERA LECTURES AT LIBRARY

A talk on "Anima Allegra" inaugurated a series of opera lectures in the large Technical Room of the Public Library Monday evening, August 10th. Gaetano Merola, general director of the San Francisco Opera Company, was the speaker of the evening, and, assisted by a member of his chorus, told music lovers about this modern opera which is one of the novelties soon to be heard in this city.

Not much is known here of the story of Anima Allegra, as it has been presented in the United States only at the Metropolitan in New York. Vittadini was serving his country as a soldier when he worked on Anima Allegra, the first act of which was composed partly in the barracks during the World War and partly in a furnished room. His colonel knew of his ambition and gave Vittadini extra furloughs from time to time so that he might write his music. The opportunity to hear an exposition of this new work by so authoritative a source was welcomed by opera lovers.

Redfern Mason was the speaker on Friday evening, August 14th, with Samson and Delilah for his subject. Tosca had as interpreter Charles Woodman on Monday evening, August 17th, while Manon, Barber of Seville, Aida, Martha and Amore Dei Tre Re followed in quick succession. A singer assisted the lecturer on each occasion.

VOCAL DIPLOMA COURSE

Miss Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, announces the establishment of a regular vocal course leading to a diploma which will enable a graduate to teach in colleges or music schools, or in the case of pupils studying for the professional field, will show that the possessor is qualified for a professional career.

The course includes secondary piano, harmony, sight-singing and ear-training, Dalcroze Eurhythmics, history of music, French, Italian and German, training in the various church and synagogue services, lessons with the famous master teachers who come to this city, experience in singing before audiences and a normal course with practical teaching experience. The graduate is required to give a recital of standard songs and arias in four languages covering the various schools of song literature. The course requires four years but can be taken in three years under certain conditions.

After having a number of Miss Lazelle's pupils in his class this summer, Louis Graevre has spoken enthusiastically of her teaching and has authorized her to prepare pupils for his master class next season.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVIII. No. 11

SAN FRANCISCO, SEPTEMBER 15, 1925

FIVE CENTS

MUSIC IS PROMINENTLY FEATURED DURING WEEK OF DIAMOND JUBILEE

Mary Carr Moore's American Opera *Narcissa* Received Enthusiastically in Nine Performances—Alice Gentle Dominating Feature—Resident Artists Give Excellent Account of Themselves—Haydn's "Creation," Under Direction of Dr. Hans Leschke, Proves a Thoroughly Musicianly and Artistic Event—Mrs. Lorna Lachmund, Charles Bulotti and Henry Perry Splendid Soloists—Brilliant Parades Introduce Vocal and Instrumental Music

By ALFRED METZGER

Those who participated in the festivities of Diamond Jubilee Week no doubt became convinced of the important role that music played at all events. One of the most important features of the festivities was the presentation of *Narcissa*, an opera by an American composer, based upon American history. While this was not one of the official proceedings it was nevertheless of importance to Californians, because the composer—Mary Carr Moore—is a resident of this State. There were nine performances of this opera given at the Wilkes Theatre during the week beginning Monday evening, September 7th, and ending Sunday evening, September 13th. And since it would have been necessary to attend at least four performances to review the work of every one of the artists interpreting the various roles (different artists alternating in the parts at various performances), the writer is unable to give critical attention to all the interpreters. It is therefore necessary to write a compound review of the various performances and if we pay more attention to certain artists than we do to others, it is due to our inability to attend all performances and not to any desire to slight anyone.

The opera itself is the result of the worthy efforts of one who proved herself a thorough musician and who understands the intricacies of orchestral scoring and the development of thematic ideas. It is a work that abounds in effective melodies and contains dramatic climaxes of thrilling dimensions. Historically the work has been ably prepared. No doubt it was the idea of the librettist to fit the dialogue to the character of the historical personages that represent the cast. It was thought no doubt that the simplicity and at times uneducated personalities of the story should be given phrases that they naturally would have uttered in real life. But unfortunately, while this idea is correct from a literary standpoint, it does not match the musical idea. When writing words for music, idealism must be considered. If it is true that Marcus Whitman, for instance, did not speak academic English, it is equally true that he did not sing everything he said. And if it is permissible for him to sing his conversations, it is equally permissible to put words into his mouth that are musical, poetically graceful and fit the musical phrases allotted to him. If you add crude conversational periods to beautifully moulded musical phrases you create an incongruity which is very difficult to smooth over.

In the main the music is pleasing and matches the sentiment of the phrases to which it has been written. Whether the opera as it stands today will find favor in the public mind is a debatable question.

We are living in a modern world, with modern ideas and modern musical methods. Whether we like this modern school or not is not the point. The question is can a composer who lives today come before the public and write in an idiom in vogue several years ago, compete with the modern composer living today and employing the ways



KAJETAN ATTL

The Distinguished Harp Soloist, Who Has Returned From a Vacation in the Northwest to Resume His Musical Duties for the Season

and means that made the modern school of composition what it is. We doubt it, much as we would like to see this opera become a favorite of the American musical public. It is our opinion that the work should be taken up by clubs or similar or-

ganizations and given a nation-wide hearing just because it is well conceived and represents an episode of American history well worth knowing. But a conventional work, written by a composer alive today, can not expect to survive modern demands.

Considering the fact that it was essential to engage a number of resident artists whose operatic experience had not been very extensive, it was surprising how smoothly the first night's performance progressed. Of course, the two guest artists—Alice Gentle and Anna Ruzena Sprotte—carried away many honors, the former really being the artistic axis around which the entire production revolved. Miss Gentle gave evidence that she had brains as well as vocal powers, and her virile, throbbing conception of the role enhanced its value both from an histrionic and a musical standpoint. Miss Gentle is one of the foremost acting singers of the American stage and no matter where or when she appears she always electrifies both her co-artists and the audience when she arrives upon the scene. There are few voices as pliant, true and rich as that of Miss Gentle and there are few singers who succeed so well to accentuate the character of a role as Miss Gentle does. Surely Mrs. Moore was fortunate to have the role of *Narcissa* sung with such consummate artistry as was done on this occasion, notwithstanding the indisposition of the artist, which was sufficient to keep many another singer from appearing in a performance.

Mme. Sprotte has dramatic instinct, but possesses a voice that should not be called upon to sing in such high range as this part is written for, although Mme. Sprotte succeeded remarkably well to negotiate these extremely difficult passages. In fact, we found this on several occasions in the score, namely, that voices of a comparatively low character in range were asked to sing unusually high tones. Mrs. Moore is not the only composer that is enamored with exceedingly high-lying tones and in every such case the singer is asked to perform a task unnecessarily difficult. Mme. Sprotte succeeded in accentuating the dramatic vitality of the prophetic with telling effect.

James Gerard succeeded in essaying the role of Marcus Whitman with intelligent conception of the part and with a voice of much power and resonance, although somewhat nasal through the major part of his interpretation. We found Glen Chamberlain, who sang this role on alternate nights, much more familiar with stage deportment and with a voice that rang out free and easy and exceptionally sympathetic in the more romantic episodes of the part.

Among the resident artists there stood
(Continued on page 4, column 2)

Nine Great Authorities

have deliberately chosen the word "perfect" to describe the Steinway piano

WHEN a skilled carpenter pronounces one of his hammers "perfect," the layman would do well to borrow that hammer.

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MIROVICH TO CONDUCT CLASSES

From Mollie Merrick's interesting page in the San Francisco Bulletin of August 22d we take the following interesting item:

San Francisco's growing importance as a musical center received a new impetus today when Alfred Mirovich, Russian pianist, and for several years the greatest of the master teachers whom the southern part of the State can boast, added this city to his field.

For three months of each year Mirovich, whose art has delighted critics and public of the entire world, will instruct the same type of classes that have made his name a musical fetish in Southern California. With the artist-teacher will come a group of students who have followed him from all parts of the United States and have been attending his classes at Pinehurst road, Hollywood, in the heart of the artistic center of that colony.

"Because I consider San Francisco the most tremendous musical possibility of any city in America today, I shall teach here for three months of each year, alternating with three months in the south and leaving half of the year for concert tours," said Mirovich yesterday. "There is something about the geography, and the climate of San Francisco that infuses into its children a type of temperament valuable to the needs of music. San Francisco's established reputation as a matrix for the arts of the world, makes it a place that the teaching-artist can no longer afford to ignore. We are breaking free from the musical bondage of the East Coast, in our fast-growing musical independence in California, and we are advancing more rapidly than the fondest dreams of a few years back could conjure."

Mirovich, who returned to Hollywood for the remainder of his teaching season in the south, will open his San Francisco studios on October 15th, prior to a world tour commencing in the Orient.

MODESTE ALLOO ON MUSIC

"That music of the right sort plays an important part in the life of the human race has been understood by the foremost statesmen, generals and educators for over 2000 years," says Dr. Modeste Alloo, Professor of Music at the University of California, and musical director of the California Music League.

"Amidst a practical, industrial, commercial people such as America has proved to have living on her soil, good music is necessary not only for enjoyment and recreation, but also for inspiration, to save from the dust of trade, such an over-stimulated, conglomerated mass of nationalities as constitutes the United States.

"When Dr. Eliot, one of our foremost educators, was asked to give his opinion on the value of music in the curriculum, he replied that music rightly taught was the best mind-trainer on the list. We should have, he believed, less grammar and arithmetic and more of the practical subjects such as drawing and music.

"We have the official record of the Minneapolis high schools, where school credits are granted for music study, that 16 per cent of the students who studied it in 1922 received the highest grade and 3 per cent failed, while only 9 per cent of the non-music students tested received the highest grade and 12 per cent failed. At Magdalen College, Oxford, 10 per cent of the students study music and win 75 per cent of the prizes and scholarships, while the remaining 90 per cent of non-music students take only 25 per cent of the honors.

"Every human being should be taught to sing, and to play some musical instrument, not only alone but in chorus and orchestra, when possible. The California Music League is an organization founded by a group of far-seeing men and women for the purpose of giving amateur musicians the opportunity of playing in an orchestra, and also of giving the public the opportunity of hearing orchestral music adequately presented. As musical director of this league for two years

past, I have been amazed at the amount of talent shown, and at the ease with which it has been possible to produce by means of this talent, music of high rank, in an acceptable manner.

The League is now opening its third season, and I wish to extend a cordial invitation to all amateur artists, men and women, regardless of age, who play orchestral instruments, represented in a symphony, to come to one of our regular tryouts, between 7:30 and 9:00 p. m. on Monday, Wednesday or Friday, August 17th, 19th or 21st, at the Department of Music building, 2229 College avenue, Berkeley. There will be no expense involved; anyone who is able to pass the examination for admission to the orchestra will be welcome to join it. We had seventy players last year and from the report of the president of the orchestra, I am looking forward to more this season. Let any one who plays an orchestral instrument come and try."

The Telegraph Hill Players, San Francisco, have announced the opening of their new season of artistic drama to begin late in September. This little theatre group, which made a number of notable productions at the Plaza theatre during 1924, will again be under the direction of Ben Legere. The first play of their new season will be a modern American comedy entitled *The Red Knight* by Edmond McKenna, prominent newspaper man of New York and Washington. McKenna's play will be produced on Broadway, New York, in November, the San Francisco production to be the first on any stage. The Telegraph Hill Players is a semi-professional organization, but an opportunity will be given talented amateurs to play in the production. Those interested should communicate with Ben Legere at 1266 Washington street, San Francisco.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.



EDITORIAL DISCUSSION



RECOGNIZE MUSICIANS

No better evidence of the importance of music in a community can be cited than the part it played in the brilliant events of the Diamond Jubilee celebration in San Francisco last week. Without music this brilliant occasion would indeed have lacked a vitality and virility absolutely necessary to its success. And since music was such an essential factor in making this celebration the brilliant success which it proved to be, it is also to be presumed that musicians—those who are responsible for this music—represent an element in the community whose good will and cordial assistance should be cultivated rather than antagonized by those responsible for the social and business life of the community. We very rarely find prominent members of the musical profession on important committees when the city "steps out," as it were. Nor is a music journal, as a rule, extended those courtesies readily given to all other publications. It is true, members of the profession as well as this music journal are asked to help along in one way or another, but when it comes to the distribution of courtesies and dignified recognition nobody in authority seems to know of our existence.

We do not say this in any spirit of resentment. We merely pity those in authority for their narrow-mindedness and smallness of soul. We can easily afford to forgive snobbery and continue to lend our humble assistance in any worthy cause without seeking rewards or recognition. As long as the cause is worthy our help is readily given. But when theatres that need music, in spite of their protestations more than they can possibly realize, do not hesitate for a moment to give annual contracts and excessively high salaries to incompetent players to whom music does not mean anything but a means to scrape together as much money as possible and then penalize legitimate musicians when all they ask is certainty of engagements and a very reasonable and modest compensation, then the ire of any fair-minded person arises and almost despair to obtain justice for those employed in the dissemination of musical knowledge and musical expression.

It is high time that the musical profession, as a whole, together with its following, which is far greater than some of the leading business men and theatrical managers of this city realize, came to an understanding and organize in a way to show their united power. We do not favor injustice or arbitrariness, but whenever there is anything to be given FREE of charge,

or without remuneration, there is a concentrated rush for the musical profession, but whenever there is a distribution of real awards, musicians are forgotten and awards are distributed anywhere but in the city where everyone active in professional musical endeavors is asked to help in emergencies. If our business men and theatrical managers really are in favor of treating this musical proposition as a pure, cold-blooded business matter, then it becomes a matter of self-defense and personal dignity to create an organization which will make it impossible for deserving artists to be used to further unworthy ends of individuals who elevate themselves and their prestige with the assistance of those whom they apparently despise.

Among something like 650 members of the so-called California Diamond Jubilee Citizens' Committee, the following members of the musical profession appear: Mrs. Lillian Birmingham, Miss Estelle Carpenter, Alfred Hertz, Selby C. Oppenheimer and Uda Waldrop. Mr. Oppenheimer can not really be regarded as a member of the musical profession just as little as the editor of this paper could. There remain then four members of the musical profession among 650 people. This is about one-half of one per cent. Is music's importance in events of this kind one-half of one per cent of the success? We don't think so. And, after all, what does it amount to to have your name on a "Citizens' Committee?" What had these representatives of the musical profession to say about the music of the Diamond Jubilee? Nothing whatever, we are afraid. Someone with influence asked someone else with influence to put their names on the list and that someone else did so. That is all there is to a citizens' committee.

The writer, in association with other members of the musical profession, is usually invited to serve on citizens' committees when free services are in demand like during Music Week and similar occasions. We do not attend any of these meetings but the first one, because everything is planned and arranged beforehand and politicians do pretty near as they please. Our time is too valuable to be wasted by sitting around while the steamroller winds its slow but sure way through the simple and frankly "packed" meetings. And so it is when there are music festivals or similar events where a chorus is needed to sing for nothing. Mind you, we do not give a continental whether we are serving on a committee or not. That is not the question. But we contend when the members of the musical profession and a music

journal is good enough to be USED to influence those who are glad to contribute their services, they should be good enough to be given committee appointments of importance and their advice and suggestions should be heeded. Just to appoint them because it is thought that they will feel flattered and thus use their influence to collect enough free talent is an insult to their intelligence and an act of hypocrisy that is unworthy of representative citizens.

In addition to the treatment received by members of the profession our music critics do not fare any better. When it is necessary to sustain two or three columns of free notices about impending events everyone knows where to find the critics. But when important committee positions are to be distributed, the music critics, as a rule, are ignored. Indeed, they are frequently imposed upon by people who claim they have important movements to announce, but merely wish the critics to start their game for them. It is high time that the critics form a club, as suggested by Ray C. B. Brown at a meeting of the Academy of Singing Teachers recently, and meet from time to time and exchange views regarding the problems that face the musical development of San Francisco, not one of the least being summer music and a real concert hall. This club should be purely social and should not be in any sense an association for the protection or business affiliation of the critics. Such an association could do wonders for music by making suggestions and by helping a good cause as well as preventing a bad cause from gaining recognition.

Politics should not be permitted to interfere with musical activities. It is not good taste for a newspaper to injure the cause of music because of political resentment against someone associated with big musical enterprises. Those in charge of municipal musical events should not endanger the success of great events by entrusting the responsible position of publicity agents to reporters of newspapers who have no idea regarding music and the public's attitude toward the art. Past events have proven that such publicity cost the city and the public thousands of dollars, when it is just as easy to prevent such losses through adequate publicity. Press agents who accept courtesies from legitimate publications and then conveniently forget to extend courtesies in exchange do not make many friends for the cause they represent. If San Francisco is not going to have a music festival this year it is due to the grossly incompetent publicity campaign preceding the last

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event and the inexcusable delay before such publicity campaign was begun. If members of the musical profession like Mackenzie Gordon, Alfred Hertz, Dr. Hans Leschke, Mrs. Alvina Heuer Wilson, William Edwin Chamberlain, Antoine de Vally, Homer Henley, H. B. Pasmore, Joseph Greven, Vincent de Arrillaga, Giulio Minetti, Alfred Hurtgen, Mrs. Lillian Birmingham, Pearl Hossack Whitcomb, John C. Manning, Noah Steinberg, Frank Moss, Flora Howell Bruner, Sigmund Beel, Rena Lazelle, Mary Carr Moore, the various presidents of our music clubs, Miss Estelle Carpenter, everyone of the music critics, officers of the Musicians' Union, and dozens of other prominent members of the profession, whom we shall all name in a future discussion of this problem, and for whom we have not the space today—if such members, we repeat, were occasionally asked to participate in the promotion of great musical events and GIVEN A CHANCE TO ACTUALLY HAVE THEIR SUGGESTIONS ACTED UPON there would be far more co-operation between the musical profession and those responsible for the success of great musical events, and especially those in charge of municipal music.

Richard Barthelmess' film, *Shore Leave*, given at the Warfield last week, established a new attendance record for that house. More than 100,000 people attended during the seven days, exceeding the previous record also held by Barthelmess' film, *Classmates*, shown last fall. Each of these films was shown in conjunction with the appearance of military bands—the 30th Infantry Band with *Classmates* and the U. S. S. Savannah Band with *Shore Leave*.

MUSIC FEATURED DURING JUBILEE (Continued from page 1)

out two especially fine examples of operatic art. Flora Howell Bruner, who sang the title role alternating with Alice Gentle, Florence McEachran and Stella Raymond-Vought, and who alternated in the role of Waskema with Mme. Sprotte and Martha Jalava. Mrs. Bruner possesses a fine, well placed and splendidly employed voice and acts with a naturalness and instinctive convincing powers that is rare, even among far more experienced operatic artists than she is. She pays attention to phrasing, enunciates distinctly and acts with discrimination and 100 per cent of energy. She deserves hearty congratulations for both these roles.

Harold Spaulding exhibited one of the most beautiful and flexible tenor voices we have heard. It was one of the outstanding voices of the evening and he sang with taste and finish. Albert Gilette, baritone, in the role of Delaware Tom, not only revealed a voice of fine resonance and timbre, but proved one of the predominating histrionic artists of the engagement. His acting was easy and yet contained sufficient force to emphasize the specially high-strung mood of the character.

George Howker and Henry Perry alternated in the role of Dr. John McLoughlin, both giving excellent satisfaction. However, we preferred the resonance of Mr. Perry's voice to the somewhat colorless vocal organ of Mr. Howker, although he predominated in dramatic ability. Ruth Laidlaw sang the role of Siskadee with more of a mezzo-soprano than contralto voice, but it proved a very fine quality and was used with artistic judgment. There were forty-four characters in the nine performances and our readers will see for themselves that it is impossible to review the work of all; suffice it to say that they all acquitted themselves creditably.

We also witnessed the performance of Mme. Stella Raymond-Vought and certainly admired the untiring energy with which she interpreted the difficult role from beginning to end. She never faltered, but sang fortissimos with a freshness and vigor that would have tired out any less energetic singer. When it was her place to sing she was the center of attraction, and even in the ensembles her voice rang out strong and firm.

Mrs. Moore directed the performance with precision and while it would not have hurt to put a little more vitality into the climaxes, the composer in the main succeeded in gaining gratifying effects. The stage management could have stood a little more adherence to natural conditions. The time when chorus members stood still and only occasionally moved one arm has passed. There must be today more action in the ensemble. To obtain this effect without creating confusion is the task of a really able stage manager, although it is not easy to direct a company partly of professionals and partly of artists unfamiliar with stage deportment. Possibly Mr. Kegg had to cope with difficulties with which we are not familiar.

Special attention should be given to the artistic character of the scenic effects and costumes, while the orchestra consisted of excellent musicians ready to do their share toward the musical success of the enterprise.

WINDS OF CHANCE AT WARFIELD

Frank Lloyd, the noted First National director who last season made *The Sea Hawk*, has recently completed the film version of Rex Beach's *Winds of Chance*, and it is announced as the next week's attraction at Loew's Warfield. *Winds of Chance* is a melodramatic tale of the Klondike during the first days of the gold rush, and is said to be as big in spectacle as *The Sea Hawk*.

Lloyd transported an entire company to Canada, spending all of last winter for the filming of the exteriors, while the remainder of the spring and summer just past were con-

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sumed in the studios completing the interiors which disclose Alaskan high life as it was in its palmiest days. Among the cast we find Anna Q. Nilsson, Ben Lyon, Hobart Bosworth, Victor MacLaglen and a score of other First National players, with thousands of extras seen in the big indoor and outdoor sets which are plentiful throughout the length of the film.

On the stage Fanchon and Marco will present a new idea, "Charleston vs. Waltz." This will be a snappy revue with the newest dance craze vying for supremacy over the old-fashioned ballroom dance. A big company of dancers and pretty choristers will take part, along with the Lipschultz Music Masters. Comic films and the Felix cat cartoon reels will fill up the bill.

Miss Lancel is back from Portland after spending the summer in Washington and Oregon, where her art has won for her a host of admirers and friends. During her visit in Portland and Seattle, Miss Lancel was much feted and was the inspiration for several exclusive musical affairs. She will return to Portland to sing for the Apollo Club on December 2d.

Miss Lancel is spending September, October and November in San Francisco filling engagements in and around the city. January, February and March of 1926 will be spent in Southern California, and April, May and June concertizing in Eugene City, Portland, Seattle, Bellingham and Victoria, B. C.

Miss Iva Pettitt, lyric soprano, who has been enjoying a course of lessons in singing with H. Bickford Pasmore, gave a recital on Sunday evening, September 13th, at the Pasmore studio in Berkeley, previous to her return to Tulare, where she gives special courses in singing at the Tulare High School. This was the first of a number of after-church musicales to be given at the Pasmore studio during this season at nine o'clock Sunday evenings. On this occasion Miss Pettitt was assisted by Wilson Taylor, C. E. Kany and Otis Marston. Mr. Pasmore also sang a few selections.

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Applications for the classes are now being received. For further information regarding exact time and place of classes apply to Shaylor Turner, Manager for John M. Williams, P. O. Box 216, Trinity Station, New York City (or temporary California address, 3683 Reed Ave., San Diego, Calif.)

DEBUT OF MUNICIPAL CHORUS

Under Masterly Direction of Dr. Hans Leschke Well Trained Singers Give Excellent Account of Themselves—Resident Artists Make Fine Showing—Schumann-Heink's Wonderful Artistry

By ALFRED METZGER

The only official musical event of Diamond Jubilee Week was the performance of Haydn's oratorio *The Creation* at the Exposition Auditorium on Friday evening, September 11th, under the direction of Dr. Hans Leschke and under the auspices of Mayor James Rolph Jr. and the Board of Supervisors. The city administration need not be ashamed to put its name to this program. In every way this production was something for any city to be proud of. Dr. Hans Leschke has sustained the confidence which his sponsors and friends have always reposed in him ever since he trained the festival chorus for the second San Francisco Spring Music Festival.

Dr. Leschke revealed himself as a thorough musician, a master in choral conducting and a disciple of classic musical literature who possesses individuality of style and originality of interpretation. Today we do not follow strictly traditional conceptions of the classics. We are living in a modern world and we are determined to create our own modern ideas of the classics and thus we were glad to note that Mr. Leschke struck out somewhat for himself in his interpretation of Haydn's work and occasionally was not afraid to quicken a tempo and cut short finales where other oratorio conductors usually "hold on" to the final notes. There was decided buoyancy in Mr. Leschke's conducting. There were no dragging tempi and no monotony apparent. The interpretation scintillated with brilliancy and dynamic energy and the conductor dominated the orchestra as well as the chorus. It was in every way as enjoyable and as musically a performance of this work as the writer has ever heard.

The chorus proved to be well trained and consists of specially well chosen material. Everyone was singing and while three hundred voices are plentiful for the interpretation of this oratorio, there were moments, especially in the climaxes, when a hall of less dimensions would have aided the effect of the finales. The members of the chorus are deserving of the highest compliments for their industry, their conscientiousness, their loyalty and their love for music which made this splendid ensemble performance possible. And now we come to one of our dearest hobbies—the recognition of resident artists. We do not know where Dr. Leschke and J. Emmet Hayden could have found three soloists of greater ability or finer artistic adaptability for oratorio work than Lorna Lachmund, soprano; Charles Bulotti, tenor, and Henry L. Perry, bass. We do not care where they would have been imported from, they could not have given better satisfaction. The resident artist has indeed been

exonerated on this occasion, if such exoneration were at all required.

Mrs. Lachmund possesses one of the finest lyric soprano voices it has ever been our good fortune to hear. And, in addition to this excellent material, she also possesses fine artistic instinct. She phrases with truly musicianly intelligence. She enunciates with distinctness. She accentuates special emotional periods. Her intonation is absolutely accurate and her fine poetic shading in passages of tender character is something to be remembered. Here is an artist who would easily succeed anywhere. To permit Mrs. Lachmund, after this public demonstration, to remain idle during the concert season would be an unforgivable lack of judgment, indifference to their State and city, disloyalty to the musical public and profession, and an utter disregard for California talent among music clubs and managers who pretend to assist in the progress of music of the Far West. Only cold-blooded commercialism could overlook such an artist as Mrs. Lachmund and even that would be foolish for we believe that Mrs. Lachmund would make a deep impression, if not a sensation, wherever she may appear on the Pacific Coast or elsewhere.

We never heard Charles Bulotti sing better than on this occasion. Mr. Bulotti does not always sing with that painstaking care and that strict observance of interpretative discrimination as he did on that evening. True, his voice is always admirable. It possesses that velvety flexibility, that silver ring in the high tones, that smoothness of intonation and that indescribable appeal which only a few vocal organs are fortunate enough to treasure. But Mr. Bulotti does not always show that deliberation and that musicianly coloring which characterized his reading of Haydn's graceful phrases. Indeed, he proved himself a far superior artist to the one we hitherto had considered him, and we always were fond of Charles Bulotti's splendid vocal displays.

The same holds good of Henry L. Perry, one of the finest oratorio basses we have ever heard. A voice of depth and resonance, not exactly a basso profundo, but a basso with "guts" and red blood in it. Mr. Perry as we already inferred is not always as careful and as precise in his interpretations as he was on this evening. He really outdid himself. He sang the difficult florid passages entrusted to the heavy bass with a limpidity and an accuracy that proved him to be truly a very able soloist. And it is a deep gratification to know that such an able artist resides here and we hope that the campaign for the recognition of our efficient and splendidly endowed resident artists will have received sufficient impetus to convince music clubs and managers that it is unfair to monopolize all finances for the support of visiting artists and leave nothing to speak of for the artists that make this city and State their home.

And now we come to an artist of whom it is difficult for us to write without fearing to exhaust our supply of superlative adjectives. There is only one Schumann-Heink. There never was another. There never will be another. As we have stated repeatedly,

she represents to this writer everything that is beautiful and electrifying in the art of singing. Her personality, her rich voice, her depth of expression, her generosity, her inimitable soulfulness—all combine to create an artist so rare and supreme that criticism becomes indeed a useless tool. The diva sang the following splendid songs in succession: *Mitane Aria* (Italian) (Rossi), *My Heart Ever Faithful* (Bach), *Ich Liebe Dich* (Beethoven), *Aria from St. Paul* (Mendelssohn), *Ave Maria* (Schubert), *Erlking* (Schubert), *Widmung* (Schumann), and *Wiegenlied* (Brahms). It is difficult to choose among all these interpretations. The contrast between the *Mitane aria* with its dramatic and vigorous phrases and the poetically sensuous Beethoven love song, the contrast between the fervid aria from St. Paul and the tender Brahms cradle song were experiences that can only be created by a Schumann-Heink. Schubert's *Ave Maria* was a veritable gem of vocal expression. In her sustained tones Schumann-Heink today surpasses any artist we know of and her depth of expression and warmth of sentiment represents one of the rarest experiences any music lover is liable to enjoy in this day of innumerable mediocrities.

Ten thousand cheering music lovers acclaimed the art of this wonderful woman last week. If her concert this fall in San Francisco is not packed from pit to dome, then our judgment of human nature as measured by its demonstrations of enthusiasm is indeed greatly at fault. And so another municipal concert has been added to the array of brilliant events of the past, and the city administration has reason to feel that it is doing something toward the contentment, happiness and joy of the people of San Francisco and vicinity.

FINE RADIO PROGRAM

Under the able direction of Mrs. Fredrick Crowe, KPO will present a series of representative programs of a high musical character. One of these will be given by May Dearborn Schwab, an Eastern concert artist of wide repute, on Tuesday evening, September 22d, from eight to nine o'clock. The excellence of the program may be judged from the following array of selections: *Voi Che Sapete* (Mozart); *Se Tu M'Ami* (Pergolesi); *O, Sleep, Why Dost Thou Leave Me?* (Handel); *Phyllis Has Such Charming Graces* (Young-Wilson); *Die Lorelei* (Liszt); *Ich Liebe Dich* (Mildenberg); *Sue (Lie)*; *Oh, si les Fleurs Avaient des Yeux* (Massenet); *L'Heure Delicieuse* (Staub); *L'Heure Silencieuse* (Staub); *Chanson Indoue* (Rimsky-Korsakow); *Away on the Hill* (Ronald); *A Little Winding Road* (Ronald); *Sheep and Lambs* (Homer); *I Heard a Cry* (Fisher); *When Your Dear Hands* (La Forge). Miss Hilde Meadows will be the accompanist for Mrs. Schwab.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

HOLLYWOOD SEASON CLOSES IN BLAZE OF ENTHUSIASM

25,000 Crowd Bowl—Ovations for Alfred Hertz and Mrs. J. J. Carter—Musicians Censured for Rudeness—Hertz' Interpretations Praised by Critic

By DAVID BRUNO USSHER
(In Los Angeles Express, August 29th)

Ending with more than the proverbial blaze of glory, the Bowl season came to a memorable close Saturday evening, while an audience in excess of 25,000 paid ovation after ovation to Artie Mason Carter and Alfred Hertz, the two leaders who had started this greatest of all democratic music movements in America and brought it to such high estate.

Speeches and laurels for Alfred Hertz cannot have meant to him more than the outburst of whistling, yelling and applause that marked his appearance on the stage. But tribute yet was the amazing silence and quiet of the immense audience which listened with an eagerness that had its source in this director's fullest giving of himself.

Hertz consecrates himself to his music and he taps channels of a spiritualized emotion beauty for which exists the conventional word inspiration. One senses it in his interpretation of the Scheherazade suite by Rimsky-Korsakow, notwithstanding the fact that this composition more and more takes its place on the musical picture-book shelf. It was the Hertzian phrasing and dynamic detail which added depth.

Wagner's Tannhauser overture always stirs under this leader. In between the Tschai-kowsky Andante Cantabile, from the quartet opus 11 and Dance of Death by Saint-Saens, afforded the string players opportunity for loveliness of tone, the listeners relaxation from the greater items of the program.

Judging from Mrs. Carter's appeal and indorsement by the public, the 1926 summer will bring a longer season. If so an understanding should be reached with the Musicians' Union by which only three programs would be played each week, Tuesday, Thursday and Saturday. The loss of the Friday concert, perhaps, could be offset by larger attendance at the other concerts. As it is three concerts in succession during the latter part of the week somewhat tax assimilative powers even of the species known as music lover.

Attention of the gentlemen "among" the Philharmonic Orchestra members must be called to peculiarly annoying lapses of some players from what one might call proper stage demeanor.

Thus, Saturday night, some musicians gave distinct offense by speaking audibly while Mrs. Carter presented Director Hertz with a laurel wreath. Their conversation was heard

a long distance from the stage and forced Mr. Hertz to caution silence.

Such disturbing incidents reflect against the prestige of the Philharmonic Orchestra, the musical profession and cannot be tolerated. They are insulting to the public, nothing to say that they bespeak lack of respect for Director Hertz and Mrs. Carter, the woman and sponsor of the concerts, who but a few moments before had eulogized these same players and asked for public support of their winter concerts.

What are the "gentlemen" of the Philharmonic Orchestra going to do about it?

A GREAT TRIBUTE TO HERTZ

David Bruno Ussher Calls Distinguished Conductor a Super-Personality — Describes Great Demonstration at the First Concert Under Hertz' Direction This Season

(L. A. Express, August 26th)

That grand old man of the baton with a magnetism ever young, Alfred Hertz, again triumphed when returning to the Bowl last evening. Some 20,000 people bestowed ovation after ovation upon the San Francisco symphony leader, as they had been won by no other. That is significant since much of musical worth has happened at the Bowl this summer. This is the third engagement of Alfred Hertz at the Hollywood outdoor theatre, which he "put on the music map" three years ago in its inaugural series.

Mrs. J. J. Carter, president-founder of the Bowl concerts, could not have chosen better in bringing a season so rich in individualities of the conductor's stand to a high conclusion than with this maestro. Incidentally only three more programs remain, tomorrow, Friday and Saturday evenings. Glancing down the list of leaders of this summer, I find only one super-personality besides Alfred Hertz. That was Sir Henry Wood. The audience too must have realized it, as did the orchestra.

Hertz returned with a solid program, difficult to assimilate, yet he was able to make it a vehicle on which that huge crowd rode into wonder realms of tonal masterland. Brahms' first symphony opened, followed by Ravel's Mother Goose suite, climaxed with Don Juan of Richard Strauss. After the storms of welcome whistling, yells and clapping had died down, there came that typical great, broad, sweeping gesture, which released those searching, defiant, pleading themes of Brahms. A work of such exclusive, aristocratic taste, notwithstanding its folksong-like melodies of the second and third movements. These latter, overshadowed with thematic detail, make great demands of concentration on the listener. Hertz endeared them to his audience.

It is the power of his very being which alike commands players and public. The fullness of his phrases as their relaxation carries the appeal of genius. There is urge even in his quiet moments. They are very quiet but when he builds a climax it is so deliberate, not just one more dynamic outburst, rather a real peak of feeling. Hertz is intense and the audience realizes that. It is by such intensity that he rises beyond conducting, above mere performance. Thus he creates, and in a fashion that makes creative listeners. The music wells up in them. Form with Hertz is life. From the mechanically printed pages of the score he conjures a plant, an enchanted garden. And a garden the listener feels is his, where he may walk on the grass and pluck flowers. That is why Hertz is worshipped.

OPERALOGUES

The operalogues will be renewed this season. The gold ballroom of the Fairmont Hotel will be the setting. Speakers, soloists and Rudy Seiger's orchestra will present reviews of the operas new to the repertoire of the San Francisco Opera Company.

Alice Seckels has secured Gaetano Merola, conductor of the San Francisco Opera Company, for the opening talk. The date is September 14th, and "Anima Allegra" will be the opera of the day. Mr. Merola will illustrate his talk with instrumental and vocal excerpts from the score, and Rudy Seiger's orchestra will play selections from the opera during the tea hour which follows the talk.

The second operalogue will be given on Thursday, September 17th, with Victor Lichenstein as the speaker. Mr. Lichenstein will be remembered in connection with the symphonylogues he has given for several seasons past. Mr. Lichenstein will speak on "Manon" and "Samson et Dalila," assisted by soloists from the opera casts.

"Amore Dei Tre Re" will be the subject for the third operalogue on Wednesday, September 23d. Each operalogue will begin promptly at 3:00 o'clock and be followed by a tea hour which will give those in attendance an opportunity to meet the artists who appear as honor guests at each event.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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SPECIAL NOTICE—The performance of "Aida" originally scheduled for Monday evening, Sept. 28th, has now been changed to Saturday evening, Oct. 3rd. "Traviata" is now to be given Monday evening, Sept. 28th, featuring Hidalgo, Schipa and Stracciari. Those desiring to change their Sept. 28th tickets to Oct. 3rd have until Sept. 19th to do so. After this date it will be impossible to assure ticket holders the same seats.

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MISHEL PIASTRO ARRIVES

Eminent Violinist Comes to San Francisco
to Take Charge of His Position as
Concert Master of the S. F.
Symphony Orchestra

Mishel Piastro, one of the most distinguished of the world's violinists, arrived in San Francisco early this month to prepare himself for his responsible position as concert master of the San Francisco Symphony Orchestra. Upon general request he has already opened a studio at his residence, 3639 Wash. street, where he is teaching advanced students and violinists desiring to enter the concert field in the art of emotional expression. Mr. Piastro has been heard in concert in San Francisco before and aroused much enthusiasm, because of his depth of understanding and his brilliant technic as well as fine, flexible and clean tone. He is a master of his art and no better description of his remarkable career can be quoted than the following which appeared in one of his numerous prospectuses issued by some of his managers:

Genius is either inherited or acquired. Both these terms can be applied to that of Mishel Piastro, the brilliant Russian violinist, whose innate love for the violin dates back to early childhood and whose enviable attainments have been acquired only by dint of hard work. Mr. Piastro has been conceded a place of high standing throughout the musical centers of the world. Critics have remarked about the beautiful sonority of his big tones, his impeccable technique and his profound and poetic interpretations.

Michel Piastro was born in Kertz, Russia, in 1891. His father, a very able musician, who was a pupil of Leopold Auer, the great violin pedagogue, gave young Piastro his first lessons on the violin. In time the elder Piastro arranged to have Mishel study at the Petrograd Conservatory under Professor Auer. In 1910 he graduated from the Conservatoire, receiving the highest honors attainable. The following year he won the annual 1000 rouble prize, which was contested for by many well-known musicians. Then Mr. Piastro began to concertize throughout Europe, thus establishing his name and well-earned reputation.

Piastro spent the years 1914-1919 in a concert tour of the Orient and the Antipodes. From press reports, this visit was the most sensational event in the musical history of that distant portion of the globe. It was not, however, until the fall of 1920 that Mr. Piastro made his American debut in New York and created a genuine stir in music circles.

Since then Mr. Piastro has been heard with great success in every part of the United States. Of special interest are the appearances he made with Dr. Richard Strauss, on the occasion of this famous composer-conductor's recent tour of the United States, when Mr. Piastro played the sonata for violin and piano by Dr. Strauss, with the composer at the piano. The various eulogistic reviews accorded the violinist in America not only equaled but surpassed his splendid reception abroad.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.



John M. Williams, well known music educator and normal training specialist of New York City, has just recently completed his normal training course for pianoforte teachers at the Cora W. Jenkins School of Music in Oakland. The class was highly successful. More teachers wanted to take the course than could be accommodated and arrangements have been completed to repeat the course in San Francisco during the month of November.

In his tour up the coast, in addition to the

San Francisco class Mr. Williams will conduct normal classes in Los Angeles, Portland, Spokane and Vancouver, B. C.

Many teachers will be interested to know that owing to previous bookings in New York City, Chicago and Philadelphia, Mr. Williams will not hold normal classes on the Pacific Coast during the summer of 1926 and tentative plans have been made that will prevent him from coming to the Western Coast for several years.

Kajetan Attl, the distinguished solo harpist of the San Francisco Symphony Orchestra, returned from his summer vacation in the Northwest thoroughly refreshed and with renewed vitality ready to continue his splendid work in San Francisco both as artist and teacher. He has resumed his studio

work and is preparing for a very active season with the symphony orchestra, in concerts and with his classes. Mr. Attl teaches in the Castelleja School in Palo Alto, at the St. Rose Academy of this city and in the splendid Dominican College in San Rafael.

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MINETTI BACK FROM EUROPE

Giulio Minetti left San Francisco on December 27th for an extended stay in Europe and returned late in August, having been away for a period of eight months. After leaving San Francisco Mr. Minetti went to New York, where he remained two weeks and attended the opera season at the Metropolitan Opera House. He witnessed the triumph of Lawrence Tibbett, the California baritone, and was surprised to note how demonstrative and enthusiastic an American audience can become when there is cause. Mr. Tibbett appeared in the opera *Falstaff* by Verdi and his success was so emphatic that the audience would not permit the orchestra to proceed until the artist had come before the curtain and bowed his acknowledgments.

After his New York visit Mr. Minetti, accompanied by his wife, left for Paris, where he remained two weeks. There he heard two new operas, namely, *Miarka* and *Harlequin*. Both works are very colorful, are couched in the modern idiom of orchestration, but do not reveal much originality. Mr. Minetti also heard a symphony concert under the direction of Gabriel Pierne, and while the orchestra proved most satisfactory he thought that the San Francisco orchestra was considerably its superior. However, the Parisian public evidently enjoyed these concerts for there were five performances, every one of which was crowded. Jacques Thibaud, violinist, was soloist at one of these events, playing the Brahms concerto, and received a tremendous ovation.

Mr. Minetti heard several chamber music concerts at the Salle Gaveau and then left for Milan, where he made an extended stay of

two months. Almost every evening he visited La Scala and among other operas heard *Nero*, which was admirable for its mis-en-scene, but the music did not appear to please the audience, which failed to exhibit any special interest. Soloists have no opportunity to display their talents, while the spectacular side of the production is somewhat too heavy for indoor performance and more suitable for film purposes. Orchestra and chorus proved excellent, while soloists, apart from the tenor, were nothing to brag about. The operatic productions at the Metropolitan Mr. Minetti found far superior, especially among the leading roles. Mr. Minetti also heard an opera entitled *Le Befe* by Giordano, which he found a very beautiful work and which made a much stronger impression than *Nero*. He also heard a new opera by Zandonai, *I Cavalieri di Eckelu*, which proved a very delightful work except in the last act, which does not seem to contain sufficient dramatic interest. It was, however, splendidly performed.

Mr. Minetti also attended the Concert of New Music with Casella at the piano and which was organized to give compositions of modern composers their first presentation. The audiences are critical and demonstrative and show preferences or opposition according to their impressions. Mr. Minetti also heard symphony concerts by the La Scala orchestra under the direction of Gai. From Milan Mr. Minetti went to Turin, where he stayed six weeks. There he heard again the opera *Nero*, conducted by Toscanini and with the same cast as in Milan. In Turin this opera enjoyed a greater success. He also heard a program of folk songs arranged by Signigaglia and given under the auspices of the Musical Culture Society of Turin. He also heard the Pro-Art String Quartet of Belgium and The Parisian Trio in an evening of Debussy. Both organizations proved to be excellent. He also heard and admired a program of Franco Alfano's compositions for piano and violin and a cello sonata. Mr. Alfano is director of the Conservatory of Music of Turin and a disciple of the young Italian school.

From Turin Mr. Minetti went to Rome, where he stayed a month and heard a remarkable performance of Beethoven's Ninth Symphony under the direction of Molinari, with an orchestra of 100 and a chorus of 500. While Mr. Minetti regarded the performance as a whole very gratifying, he thought there was altogether too much fortissimo and not enough delicacy. Among the



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finest concerts he attended was that of the Barcelona Chorus of 300 voices which interpreted compositions by Palestrina, Albainiz, Scarlatti and other composers. The organization was an ideal one and the enthusiasm of press and public was universal. Nearly every number was encored. The chorus consisted of men's, women's and boys' voices. While in Rome, Mr. Minetti was much entertained by Mario Corti, violinist of the Conservatory of St. Cecilia, one of Italy's finest artists, who gave two musical evenings in honor of Mr. Minetti. He also met the famous composer Respighi, who presented him with some of his new music and who hopes to be able to come to San Francisco during his American tour this season, when he will conduct some of his compositions. An evening was also given in Mr. Minetti's honor at the home of Mr. Cassello, the noted composer, whose charming wife, a native of France, is a delightful hostess and speaks English fluently. Mr. Cassello played some of his compositions on this occasion.

From Rome Mr. Minetti went to Florence for three weeks, where he met Consolo, the eminent pianist, who was formerly in New York and who will be associated with the American Conservatory in Rome next summer. He then went to Venice, where the musical season had come to an end and where he enjoyed the beautiful romantic atmosphere, taking taxi rides on the gondolas and enjoying other aquatic sports. From there he went to Naples and Palermo, where he also had to content himself with sight-seeing, and finally he left for home declaring himself thoroughly satisfied and happy to go back among his many friends and what he considers his home city—San Francisco.

Since his return Mr. Minetti has opened his studio in the Kohler & Chase building and already he is teaching a large class of pupils. Rehearsals for the Minetti Orchestra concerts will begin in October. He has brought along a number of new compositions, which he will introduce in San Francisco through the Minetti Orchestra. Members who wish to join the orchestra may send applications to Mr. Minetti's studio in the Kohler & Chase Building. During his visit abroad Mr. Minetti played in Rome and Milan. In the latter city he scored quite a success interpreting the Bigetti Sonata.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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HOMER HENLEY ON SINGING

In a Very Instructive Article That Appeared in a Recent Issue of the S. F. Bulletin Well-Known Vocal Pedagogue Tells Some Interesting Facts

"Never louder than lovely" and "lessons are taken for the sole purpose of learning how to practice" are the two profoundly wise principles on which is based this latest volume from the pen of William Shakespeare, of whom it is said that he is known, by those competent to judge, as the greatest living teacher of the voice.

The author's thesis rests on the unshakable foundation of the old Italian masters of song. We call it *bel canto*. It is all included in the phrase of Lamperti the elder: "He who knows how to breathe and how to pronounce beautifully knows well how to sing." Shakespeare has had the vision fully to comprehend this and the genius to make it plain for all. This is not an ordinary book on singing—rather, it should be known as "The Book of Singing." And it should be in the hands of every student and of every seeker for the truth about the most elusive and intangible of the arts.

It is also said by many that this book will become the standard work on the voice. Certainly, few writers have the authoritative background on which to write the laws of singing. William Shakespeare was the assistant of the elder Lamperti for eight years; he was one of the best-known tenors of his time; he toured Europe as a concert pianist; his compositions are scholarly; he headed the Royal Academy of Music of England for six years and there conducted symphony concerts and taught singing as England's most representative master. He knew every singer and musical celebrity of any consequence in the world, and he was a close personal friend of Brahms.

The writer of this review studied with Shakespeare in London in his lovely home in St. John's Wood (not far from Santley's house), with its two drawing rooms on either side of the entrance hall, each furnished with a concert grand piano, and he has dined many times with him in the room where two portraits of Shakespeare's wife and daughter, by the hand of Shakespeare's friend, John Singer Sargent, hang on the walls. Shakespeare is short and colored like an albino—blue eyes, white hair and red skin of the highest key. He never walked—he trotted. And the writer trotted with him. He had to. We trotted together to the concerts in Queen's Hall, to the opera at Covent Garden, to even-song in Westminster Abbey. We trotted to Scott's for fish and to the Trocadero for pheasant. We trotted in Hyde Park for the scenery and we trotted in Cheyne Walk for the atmosphere. We trotted in Piccadilly and in the art shops of Bond street. We trotted breathlessly through endless miles of echoing museums and galleries. We would trot from ten in the morning to seven in the evening, and then we would trot home; and after a perfect dinner in that lovely dining room we would sit and smoke through the amazing English twilight until any hour, while I listened to great talk of great things done by great people of the earth by one of the greatest of them all.

ALL SET FOR OPERA SEASON

Distinguished Artists Assemble for Great Event—Resident Artists Given Opportunity—Great Demand for Seats—Manon Opening Production

After months of preparation the San Francisco Opera Company today is in complete readiness for its third season, which opens Saturday night in the Exposition Auditorium. Several of the noted artists, headed by beautiful Elvira de Hidalgo, the Spanish coloratura soprano, have already arrived and are taking up their rehearsal work with the chorus and local principals. The other artists coming from the East and abroad are due the early part of this week.

On Wednesday Maestro Gaetano Merola, general director of the opera company, will begin the work of building within the auditorium the great opera house which is to furnish the setting for the season. Many improvements, as a result of the experience of the past two years, will be noted, Merola promises, in the stage and seating arrangements provided this season. Of special interest to the audience is the announcement that all the seats downstairs are to be cushioned. The seating arrangements, together with the design of the stage, assure added enjoyment of the performances both from the standpoint of vision and hearing, Merola says.

The stage arrangements this season have had the benefit of the skill of Giovanni Grandi and Pericle Ansaldo, two noted authorities on this subject, brought here from La Scala. The seats and properties have been produced by Grandi himself and are declared to represent the finest work of this kind ever seen in an operatic season here. The opening production will be Jules Massenet's *Manon* sung in French. The advance demand from the public makes it evident that San Francisco will establish another opera attendance record on this occasion. The performance will be particularly notable for the fact that it will mark the first appearance in America of Rosina Torri, who in addition to having a soprano voice that ranks her among the foremost of Europe's artists, is also noted for her charm and beauty. Torri comes direct from Italy's famous opera house, La Scala, in Milan.

Among others appearing in this opening night is Tito Schipa, the noted tenor of the Chicago Civic Opera Company, who will sing opposite Torri in the role of Chevalier Des Grieux. Cesare Formichi, baritone, in the role of Lescaut, and Antonio Nicolich, bass, as Count Des Grieux, will make their first appearance in San Francisco. Local music lovers will be especially interested in the appearance in this opera of Anna Young, Mary Newsom, Elsie Hilton Gross, Marsden Argall, Victor Vogel and Amerigo Frediani.

An important announcement was made this week by Edward F. Moffatt, business manager of the San Francisco Opera Company, to the effect that *Aida* will be given on Saturday night, October 3d, instead of Monday, September 28th. In the place of *Aida* the company will present an extra performance, *Traviata*, starring Hidalgo, Schipa and Stracciari. There will be no change in the cast of *Aida*, which will be featured by the appearance of Claudia Muzio, D'Alvarez, Anseau, Cesare Formichi and Marcel Journet.

Merola believes that the opera company is on the eve of the greatest of its triumphs. With an advance sale that is fully 20 per cent greater than it was last year at this time, the success of the box office end of the season is already an accomplished fact. From the artistic standpoint he refers to his artists, which he says are the greatest yet assembled here, the chorus, which shows the experience and training of the past three years, and the work of Natale Corossio, ballet master, and Giovanni Grandi, the technical director.

The repertoire is as follows: Saturday evening, September 19th, *Manon*; Monday evening, September 21st, *Samson et Dalila*; Tuesday evening, September 22d, *La Tosca*; Thursday evening, September 24th, *Barbiere Di Siviglia*; Saturday afternoon, September 26th, *Anima Allegra*; Monday evening, September 28th, *Traviata*; Wednesday evening, September 30th, *Martha*; Friday evening, October 2d, *Amore Dei Tre Tre*; Saturday, October 3d, *Aida*.

MME. LISZNIEWSKA LEAVES

Mme. Marguerite Melville Liszniewska, American pianist, who has been in San Francisco the greater part of this summer, left last Saturday, September 5th, for her home in Cincinnati, where she is head of the master faculty of the Cincinnati Conservatory of Music.

A newcomer to this Coast, Mme. Liszniewska has met with phenomenal success, both as performer and instructor, two large classes having included musicians from various parts of the Coast, the second class having been the result of a recall by the first class.

Mme. Liszniewska will return to San Francisco next January to open a concert tour of the Pacific Coast under the direction of Alice Metcalf, who has introduced the noted pianist to this part of the world. She will also reopen her classes for advanced pianists in this city next summer in response to a large enrollment now secured, whose members will include many of those of this summer and others from the outlying districts of California.

This artist has been the recipient of much social attention in cities of the bay region and the house guest of peninsula homes, besides appearing in private recital twice at the home of Gordon Blanding at Belvedere. The last week of Mme. Liszniewska's stay was notable for hospitality offered her, hostesses including Mrs. Walter Bliss at a luncheon; a luncheon and tea at the Francesca Club, given by Miss Olga Meyer of Menlo; a luncheon given by Mrs. William Babcock at her San Rafael home and a luncheon at the Courtyard Studios, given by Mme. Liszniewska's student musicians, other guests including Mrs. Henry Marks, Mrs. Georgina Jones of New York, Mrs. Walter Bliss, Miss Olga Meyer, Mrs. Alice Metcalf, Mrs. Leonard Woolams. Mme. Liszniewska, who is a delightful raconteur, entertained with personal reminiscences of great musicians, including de Pachmann, Harold Bauer and Josef Hofmann, and the luncheon setting was in deference to her admiration for San Francisco's Chinatown, which she considers unique and most attractive.

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SECKELS' MATINEE MUSICALS

The Alice Seckels Matinee Musicals which are about to enter their sixth season, have won the favor of a most interesting clientele. No less a personage than Charmian London (Mrs. Jack London) wrote to Miss Seckels as follows: "To me your matinee musicals are among the most precious treats San Francisco has to offer, and I am eagerly awaiting the coming season." That others share Mrs. London's opinion is evidenced by the large advance sale of the season ticket books which admit the holders to the six concerts.

The season will open on October 19th with Elvira de Hidalgo, the famous coloratura soprano of Spain, as the artist of the day. Mme. Hidalgo comes to San Francisco for the first time in September when she will appear as guest star with the San Francisco Grand Opera Company. Her only recital in this city will be for the Alice Seckels Matinees.

Although this is her first visit to America, this artist is known throughout the capitals of Europe as an incomparable singer. In Rome, the critic for La Revista declared her to be "not only a marvelous singer but of great talent as an actress," and in Cairo, the critic of Il Roma wrote: "I will have to write the name Elvira de Hidalgo in capital letters. I am trying to find in my poor dictionary a word, an adjective, to express what I think of her and of the impression her voice and artistry made on me, and I find just one word—phenomenon."

Elena Gerhardt, mezzo soprano, the incomparable singer of the German classics, follows Hidalgo in November, and in January, Paul Leyssac and Dwight Fiske will entertain with their novel surprise program, "Kaleidoscope." Germaine Schnitzer, famous French pianist; Richard Crooks, the American tenor who is returning to his own country after winning many European successes, and the Barrere Little Symphony, known as the finest small orchestra in the world, will constitute the other offerings of this popular series of matinee musicales.

Aline Barrett Greenwood has sent word to Alice Seckels that she will be in San

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Francisco in time to give the second in the series of operalogues scheduled for the gold ballroom of the Fairmont Hotel as an interesting preliminary to the opera season. Miss Greenwood will review the operas Manon and Samson et Dalila on Friday afternoon, September 18th, at 3:00 o'clock. Soloists from the opera company and Rudy Seiger's Orchestra will assist with musical excerpts from the operas.

Gaetano Merola, director of the San Francisco Opera Company, will give the talk at the first operalogue on Tuesday, September 15th, discussing Anima Allegra, the opera which will have its first San Francisco production at a matinee performance. Victor Lichtenstein, who was originally announced as the speaker for the second operalogue, will review Amore de Tre Re for the third on September 23d, concluding the series of opera talks for this season.

Tea will be served following each talk so that a social hour may be enjoyed by audience and artists. Table reservations may be secured by communicating with Alice Seckels, who is managing these events.

RETHBERG FIRST GREAT VOCAL STAR OF SEASON

Fresh from operatic and recital triumphs in Continental Europe and on the British Isles, and after a summer rest in the heights of Estes Park in the American Rockies above Denver, will come the renowned Metropolitan Opera lyric soprano, Elisabeth Rethberg, to inaugurate San Francisco's coming concert and music season. Following the close of last year's New York opera season, Rethberg left immediately for Europe and the news of her successes in Berlin, Munich, Paris and London has been drifting in the entire summer through. The great soprano has been acclaimed by notable critics everywhere as the possessor of the "perfect voice" of the decade, a singer beyond comparison, positively supreme in her art, and other such tributes. It is claimed that Rethberg is the most thrilling concert artist of the day, and Manager Selby C. Oppenheimer, who will introduce the famous woman to San Francisco, is confident of her achieving a sensational success when he presents her in two extraordinary programs of operatic arias, lieder and song at the Columbia Theatre on the Sunday afternoons of October 11th and 18th. The ticket sale for the Rethberg recitals will start on Monday morning, September 21st, at Sherman, Clay & Co.

GREAT SYMPHONY INTEREST

That the influence of the San Francisco Symphony Orchestra is an important factor in the educational and cultural life of California is indicated by an examination of the records at the Sherman, Clay & Co. box office, where the sale of season tickets is in progress for the coming season. Orders may be noted from Stockton, Sacramento, Santa Rosa, Monterey, Santa Cruz and other equally distant communities. Judging from this widespread interest, San Francisco's symphony is recognized and appreciated not only in the bay region, but throughout the central portion of the State.

The time will come, according to A. W. Widenham, manager of the orchestra, when the organization will be in a financial position to make a tour of the State, but meanwhile it is gratifying to know it draws its weekly audiences from such comparatively distant points. Continuing under the direction of Alfred Hertz, the symphony will open its regular season in the Curran Theatre, Friday afternoon, October 23d, and will be made up of twelve Friday symphony concerts, twelve Sunday afternoon "repeat" and ten Sunday afternoon popular concerts.

ANNA CASE TO GIVE RECITAL

Anna Case, America's foremost prima donna soprano, is scheduled for a single recital in San Francisco, on Sunday afternoon, November 29th. The beautiful "song bird" will stop here en route to the Hawaiian Islands, and Manager Selby C. Oppenheimer has arranged to have her present a single recital in this city.

Louise Niswonger, coloratura soprano; Rosina Wilhelm, lyric soprano; Belle Vickery Matthews, dramatic soprano; Helene Reynolds, harpist; Wilhelmina Wolthus, pianist; John G. Upmann, baritone, and Emil J. Polak, pianist, all of the Master School of Musical Arts, gave a delightful program at the Hour of Music of The Emporium on Wednesday afternoon, August 5th. Everyone enjoyed these artists and praised them for the musicianly character of their interpretations.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

LEVITICUS LYON'S CONCERT

By ALFRED METZGER

The Elwyn Concert Bureau took advantage of the presence of Leviticus E. Lyon, a tenor of the colored race, to introduce him in a concert at Scottish Rite Auditorium on Wednesday evening, September 2d. A very large audience was in attendance and judging from the demonstrative applause that punctuated the conclusion of the various program numbers, the young artist succeeded in making a fine impression upon his hearers. Mr. Lyon possesses unquestionably a very flexible lyric tenor voice of a lightness which restricts his artistic possibilities to poetic rather than dramatic modes of expression.

He belongs to those singers who pay more attention to the quality of their voice and the retention of its tonal equilibrium and limpidity than to the depth of emotional accentuation. For this reason Mr. Lyon was unconvincing when he attempted to interpret intensely dramatic compositions such as *Fair House of Joy*, *O Thou Billowy Harvest*, and most of the Negro Spirituals. The latter in particular require a warmth of expression and intensity of coloring which can not possibly be attained by means of a light, practically unemotional, even though appealing voice.

On the other hand, Mr. Lyon succeeded in singing the compositions requiring a purely bel canto style of singing, like the Scarlatti aria and the Bassani selection as well as some of the French compositions. Although Reynaldo Hahn's *L'Heure Exquise* requires far more depth of emotion than Mr. Lyon endowed it with. The truth of the matter is that Mr. Lyon requires more experience and more maturity, before he is able to rank among artists whose interpretations are regarded as authority in vocal expression.

The complete program interpreted by Mr. Lyon was as follows:

All' Acquistio di Gloria (aria from opera *Tigrane*) (Alessandro Scarlatti); *Posate*, *Dormite* from the cantata *La Sereziata* (Gio. Battista Bassani); *Romance* (Claude Debussy); *L'Heure Exquise* (Reynaldo Hahn); three bergerettes, eighteenth century, (a) *Menuet d'Exaudet*, (b) *Bergere Legere*, (c) *Jeune Fillette* (arranged by J. B. Weckerlin); *Love Embalmed in Tears* (T. Tertius Noble); *Fair House of Joy* (Roger Quilter); *O Thou Billowy Harvest-Field* (Sergei Rachmaninoff); *Negro Spirituals*: Sometimes I Feel Like a Motherless Child, I Know the Lord Laid His Hands on Me, Swing Low Sweet Chariot, Every Time I Feel the Spirit (arranged by Lawrence Brown); *Negro Spirituals*: Deep River, Little David Play on Your Harp, Stood on the River of Jordan, I Don't Feel in No Ways Tired (arranged by Harry T. Burleigh).

Sarah Linden, violinist, an exceptionally talented and well taught young artist student of Nathan J. Landsberger, will appear in a violin recital at Scottish Rite Auditorium on Friday evening, October 2d. Miss Linden has appeared on several occasions at private functions and has never failed to make a deep impression upon her listeners. Cesar Thomson, the famous Belgian violinist and teacher, who was in San Francisco this summer, and who spent much of his time with his pupil Mr. Landsberger, greatly admired the gifts of Miss Linden and proclaimed her to be one of the best taught and most intelligent students he had ever heard. Miss Linden will interpret the following program:

La Folia (Corelli Leonard), Sarah Linden; *Concerto* (Mendelssohn), Sarah Linden; (a) *Waltz Song—Romeo and Juliet* (Gounod), (b) *The Wind's in the South Today* (Scott), (c) *Chanson Provinciale* (Dell'Aqua), Yvonne Landsberger; (a) *Poeme* (Drdla), (b) *Romanza Andaluza* (Sarasate), (c) *Valse* (Chopin-Erna Rubinstein), (d) *Hejre Kati* (Hu-

bay), Sarah Linden. Mrs. Nathan J. Landsberger at the piano. As will be seen from this program, Miss Linden will be assisted by Yvonne Landsberger, a young vocal artist of exceptional voice and ability, and Mrs. Nathan J. Landsberger, an accompanist of superior musicianly qualifications.

Noah Steinberg, the prominent pianist, gave a representative program of classic piano compositions at the Greek Theatre's Half Hour of Music on Sunday afternoon, September 13th. His dignified, thoroughly musical and intelligent phrasing and his brilliant technic earned him the enthusiasm of his audience, which repeatedly demanded encores and on two occasions induced the artist to respond to the demands. The program was as follows: *Novelette in F major* (Op. 21), *Novelette in D Major* (Op. 21), *Romanze in F major* (Op. 28), *Fantasiestuck* Grillen (Whims; Op. 12) (R. Schumann); *Tango* (Albeniz-Godowsky); *Etude* (Cyril

Scott); *Prelude: Le Vent Dans la Plaine*, Golliwogg's *Cake-Walk* (C. Debussy); *Rhapsodie in B minor* (Op. 79), *Ballade in G minor* (Op. 118, *Capriccio in B minor* (Op. 76) (J. Brahms); *Polonaise in E major* (F. Liszt).

Miss Radiana Pazmor, the splendid mezzo soprano, will sing in the gardens of Mrs. Duncan McDuffie, 8 Roble road, Berkeley, prior to her departure for New York. The concert will be given under the patronage of fifty prominent society women of Berkeley and Oakland on Sunday afternoon, September 20th. Mrs. Alexander will be the accompanist. Mary and Dorothy Pasmore will play obligatos. The program will include a group of songs by California composers, among whom will be represented H. B. Pasmore, Mr. Ballentine, Mr. Brown, and Professor Lehmer with some of his famous Hopi Indian songs.

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MUSIC IN BERKELEY

Berkeley, September 13, 1925.

William Edwin Chamberlain, baritone, sang a program of songs and arias before a large audience in the Greek Theatre Sunday afternoon, August 30th. Mr. Chamberlain was in excellent voice on this occasion and received sustained applause after every number. His classical numbers were characterized by elegance of style, while the modern ones possessed eagerness and fire. Mrs. Chamberlain provided adequate accompaniments.

Efin Konoff, tenor, presented an interesting program of songs and arias on September 6th at the Greek Theatre, assisted by Mme. Elizabeth Boris, who contributed a group. Mr. Konoff was convincing in his interpretations, especially in the dramatic songs.

Noah Steinberg, pianist, concluded the series of Sunday afternoon concerts in the Greek Theatre for the season this afternoon. Mr. Steinberg is an artist of sterling musical qualities and possesses not only a brilliant technique but a musical brain as well.

Carl Wengart, pianist, was the guest of honor at a reception given by the Wisler School on Sunday evening, September 13th. He played an interesting program of compositions by Chopin, Beethoven and Wengart. Elsie Grant was the assisting artist and contributed readings with musical background.

On Friday evening, September 18, Vassos Kanellos and supporting company will present their third Greek pageant of music, drama and choral dance in the Greek Theatre. The program will include the choro-drama The Marble Prince.

Radiana Pazmor, mezzo-contralto, will appear in a farewell garden recital at the home of Mrs. Duncan McDuffie, 6 Roble Road, at 2:45 Sunday afternoon, September 20th. Miss Pazmor is leaving soon for New York and this will be the last opportunity her friends will have of hearing her before her departure. She will be assisted in the program by Mary Pasmore, violin; Dorothy Pasmore, cello; Christine Howells Pfund, flute, and Elizabeth Alexander, piano. The program follows: Sad Is the Steppe (Grechaninof); Hopak (Mussorgski); O Thou Billowy Harvest Field (Rachmaninof); Song of the Shepherd Lehl (with flute obligato) (Rimsky-Korsakof); five Spanish folk songs: (1) The Moorish Cloth, (2) Seguidilla Murci-

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ana, (3) Jota, (4) Nana (cradle song), (5) Polo (Manuel de Falla); The Oak Tree (Edward Ballantine); A Reflection at Sea (Charles Hart); Where Cowslips Grow (Charles Keeler - H. Bickford Pasmore); The Lake Isle of Innisfree (Walter Lapher Brown); Hopi Lullaby (Derrick N. Lehmer); Spring on the Mesa (Hopi air) with flute obligato (Derrick N. Lehmer); Dolphins in Blue Water (Amy Lowell) (Theodore Appia) (dedicated to Radiana Pazmor); The Message (H. Bickford Pasmore); Mandoline (Debussy); Adieu, Forrets (from Jeanne d'Arc) (Tschaikowsky); Chere Nuit (Bachelet). F. P. M.

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Musical Review's Free Booking Bureau

In conformance with its campaign in the interests of resident artists and teachers, the Pacific Coast Musical Review, under the personal direction of the Editor, will establish a FREE MUSICAL BOOKING, INFORMATION AND PUBLICITY BUREAU on or before NOVEMBER 1st of this year. The object of this bureau is to obtain engagements for resident artists and to find experienced and proficient teachers for students who are in earnest regarding their musical education.

We are now carefully compiling a list of clubs, managers and others occasionally requiring talent and, on the other hand, we have opened registration books for vocal and instrumental artists. To satisfy various demands it will be necessary to grade these artists according to the experience they have had. Those having had no experience will be recommended to those seeking gratuitous services. Those from two to ten or more years' experience will be listed according to fees agreed upon between them and the editor of the Musical Review.

Those interested in this bureau may obtain further information by calling at or telephoning to the Musical Review office, 801 Kohler & Chase building, telephone Garfield 5250. More particulars will appear in subsequent issues of this paper.

DR. TOVEY IN LECTURE RECITAL AT MILLS COLLEGE

Dr. Donald Francis Tovey, Reid professor of music at Edinburgh University, will be the guest of Mills College Friday evening, September 18th, when he will give the opening concert in the annual Mills College concert series. The distinguished musician will give a lecture-recital at 8:15 in Lissner Hall on the campus, illustrating with works the various composers he reviews.

The student chairman of the concert series, Miss Helen Wall, has been able to secure a contract with Dr. Tovey through a member of the Mills music faculty, George Stewart McManus, who has been studying with Dr. Tovey in Santa Barbara this summer.

Many Californians are familiar with the name of Dr. Tovey, but few have had the

opportunity of hearing him during his summer in the State. A graduate of Balliol College, Oxford, this lecturer has held the chair of Reid professor of music at Edinburgh University since 1914.

He gave his first series of concerts of chamber music in London in 1900; then he was engaged for similar concerts in Berlin and Vienna with the co-operation of Joachim and other artists. Between 1906 and 1912 his concerts were organized by a committee under the title of the Chelsea Concerts. In 1917, by means of the first series of concerts of the Reid Orchestra, he inaugurated a scheme whereby the professional orchestral players of Edinburgh and of the university can more efficiently promote the interests of musical art.

Among the musical publications of Dr. Tovey are:

Concerts for Pianoforte in A, Songs, Rounds, Chamber Music for various combinations. A Symphony in D was produced at Aix-la-Chapelle in 1913 and two years later in London.

Among his literary contributions are many essays in Musical Analysis, issued in connection with his own concerts, the Reid concerts and those of the Meiningen Orchestra. He has also written articles on musical biography, technique and esthetics in the eleventh edition of Encyclopedia Britannica.

It is of interest to add that Dr. Tovey is a close student of Bach and that he is a recognized Bach authority.

The lecture-recital Friday evening, September 18th, in Lissner Hall will be open to the public as well as to the students. Guests may secure tickets at the door by writing to the chairman of the Mills College concert series.

The second concert of the series will be given Friday, October 9th, by the San Francisco Chamber Music Society, assisted by George Stewart McManus.

A feature of the program will be the performance of the Schumann Quintet for Piano and Strings.

GUSTLIN PLAYS WOMEN COMPOSERS' WORKS

Clarence Gustlin, pianist and American opera interp-recitalist, will feature piano solos on his programs the coming season by a number of America's representative women composers. These include Mrs. Beach, Helen Hopekirk, Mana Zucca, Marion Bauer, Gertrude Ross and Fay Foster.

"I believe," remarked Mr. Gustlin recently, "that the public generally is too unaware of the splendid creative talents of many of its women composers. I conceive it to be the duty, particularly of American artists, to make these, as well as the increasing number of our excellent composers of the opposite sex, more familiar to American audiences."

Mr. Gustlin will make another extensive tour the coming season, encouraged by the warm reception given his lecture recitals on American opera in the twenty-four States in which he appeared last year, under the auspices of the National Federation of Music Clubs.

ELWYN ARTIST SERIES

After having spent some time at his summer home in Florence, Italy, Edward Johnson, tenor, will return to the United States by way of Europe from his tour of the Philippines, China and Japan. He will be heard in several recitals before the opening of the New York Metropolitan Opera season. His opera engagements last until February, after which he will tour the United States, including the Pacific Coast, with Joan Ruth, in a series of concerts of operatic excerpts.

In San Francisco, the Johnson-Ruth operatic concert will be the last attraction on the Elwyn Artist Series at the Exposition Auditorium, about the middle of April. Other events on this series of ten subscription con-

certs will include: Roland Hayes, phenomenal negro tenor; Margaret Matzenauer, leading contralto of the Metropolitan; Benno Moiseiwitsch, pianist; Cecilia Hansen, violinist; Tamar Karsavina and her ballet, with Pierre Vladimiroff; Toscha Seidel, violinist; London String Quartet; Hulda Lashanska, soprano, and joint recital of Vicente Bal-lester, Metropolitan baritone, and Maria Kurenko, coloratura soprano. Season tickets are now on sale and ready for delivery at Sherman Clay & Co., and reservations may be held until October 1st by making a small deposit.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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L. A. TO HAVE ARTIST CHORUS

The greatest chorus ever heard in grand opera in this country, its personnel made up wholly of noted Southern California artists, many of them famous soloists who have been heard in concert and over radio, will be presented to the Los Angeles public by the California Opera Company during its season at the new Olympic Auditorium early in October.

Never before, according to Alexander Bevani, artistic director of the California organization who assembled the huge chorus, have so many distinguished artists appeared in an opera chorus. Their presence in the chorus is attributable to two reasons, he says.

"The first of them," declared Bevani, "is that two scholarships of \$500 each have been offered in a competition open to members of the California Opera Company's chorus. The second reason is that every music teacher of importance and every music school of high standing in Los Angeles and Southern California was asked to contribute their best-known pupils to sing in this great chorus. And from those sent by these teachers and schools—and Los Angeles now has both famous teachers and famous schools—the members of the chorus of the California Opera Company were selected.

"The contest will be decided by the great visiting artists who will sing during the California Opera Company's season. The scholarship contest is open to all bona fide members of the chorus and will be judged for musicianship, interpretation and voice. Contestants may sing any song in any language. A \$500 scholarship will be awarded to one

woman member of the chorus and another \$500 scholarship to one male member of the chorus. The judges will include Claudia Muzio, Marguerite d'Alvarez, Elinor Marlo, Tito Schipa, Fernand Anseau, Antonio Cortis, Lodovico Oliviero, Riccardo Stracciari, Cesare Formichi, Marcel Journet, Antonio Nicolich and Vittorio Trevisan."

The chorus will have a total of ninety-two splendid voices and will sing every note of the grand march of Aida, which is not done except by the greatest opera companies because of the number of male voices required.

The members of the great chorus of the California Opera Company have been receiving free instruction in the French language by Mlle. Zadah Guerin and are being trained in dramatic art by Josephine Dillon of the famous New York Dillon school, both Mlle. Guerin and Miss Dillon contributing their services.

Following is the personnel of the chorus: Sopranos—Myrtle Davis Aber, Blanche Albin, Eleanor Arnesen, Stephanie Aldrich, Anita Brown, Adrienne Belfield, Ervyna Deist, Alice Farrish, Verna Hubbell, Amy Haller, Dorisse Jones, Lucille Koepf, Lee La Pell, Alice La Porte, Ruth McCullough, Clare Louise Miller, Alice Parsons, Lois Reed, Carolina Reno, Hilda Romain, Marie Thompson, Lillian Van Middlesworth, Leota Wells. Second sopranos—Roberta Blair, Margaret Corley, Gladys Demateis, Enid Deeds, Phyllis Guio, Edith Griffith, Lillian Garringe, Estelle Groff, Katherine Hopstrot, Anita Jaffe, Zelma Monroe, Annina Mueller, Clara Mussoff, Katherin Stoll, Loren Sittell, Helen Starr, Mildred Stamler, O'Dell Vinzant. Contraltos—Maude Boreen, Leara Buechler, Bernice Center, Maude Elliot, Lois Fritch, Ethel Hess, Louise Mann, Nano O'Dair, Margaret Price, Anna Schaefer. First tenors—W. H. Burns, Charles Bahnmler, Joseph Bates, H. Bard, Henry Cantar, Robert Edmunds, Joseph Hoskins, Fernando Lozano, V. A. Seward, W. F. Strock, H. J. Sacre, Hezekiah Thomas. Second tenors—Robert S. Baumert, John Cooke, LeRoy Ferry, Norman Low, Arthur Mazaroff, Louis A. Phillippi, Nathan Weinstein. First basses—H. J. A. Beauparlant, James Bryan, Stephen Gombos, B. M. E. Gorsuch, B. F. Hartzler, Edwin Heiser, A. C. Johnson, A. V. Moore, Alfred Paris, J. L. Rumbles, Herbert Read, E. M. Swendman, Theo Zimmer. Second basses—Theodore Arbeely, Albert Bates, Harry Marple, Dennis Miles, Edward O'Leary, Earle Sanborn, Arthur Springath, F. L. Vam, W. E. Wert.

Wildflower was staged at the Casino, New York.

W. J. McCarthy, a comedian of exceptional ability, is to appear in the role of Gaston La Roche and Arthur Burckley will have the leading role of Guido. The latter is a singer and actor of high quality and has never been heard in this city, having rarely left the important New York productions to appear with traveling organizations.

The singing and dancing chorus, trained by Hammerstein's celebrated stage director, Raymond Midgley, will prove a delight to the eye and ear.

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COLUMBIA'S WINTER SEASON OPENS WITH WILDFLOWER

The opening of the fall and winter season at the Columbia theatre is scheduled for the night of Monday, October 4th, when, for the first time in the West, will be heard that muchly praised musical play Wildflower, as staged by Arthur Hammerstein. It was a tremendous success throughout the East, will shortly be seen in London, but San Francisco will have it before the English metropolis hears the music of which the New York Journal said, "The exquisite music of Wildflower will spread like wildfire."

Such an attraction should prove a fitting event for the opening of the new season and a big first night audience is sure to listen to the delightful music and enjoy the comedy played by some of the best known comedians in America.

Eva Ollivotti, who sang the role of the little Italian heroine for a season in the East under the direction of Arthur Hammerstein, will be at the head of the cast coming here. The other important feminine role will be played by Carrie Reynolds, one of the best comedienne on the American stage. Her performance in the role of Lucrezia was one of the outstanding hits of the Eastern production.

Bobby Higgins will be seen in the role of Gabby, in which he created a furor when

MOSHER BACK FROM ITALY

"It's glorious to be home, but I am mighty glad for my experiences," said Austin Mosher, the young baritone who just returned from Italy after an absence of two years. "America has most everything now in music the student needs," continued Mr. Mosher, "but life is so complete here that for the average student it is difficult to find that need. We have the voices here, the people just don't work conscientiously and long enough to 'arrive' as they do in Europe and perhaps in New York. We must send to Italy for some of our finest opera stars. They can furnish all we require and still



AUSTIN MOSHER

The Young Baritone, Who Returned From a Two Years' Visit to Italy

have enough left over to sing in the thousand Italian opera houses."

Mr. Mosher is greeting old friends and admirers since his return from abroad. He is enthusiastic about Italian opera, the Italian language and customs, and fresh from two inspirational years of opera study in Italy. His first teacher was Piccoli, a thorough musician and artist and producer of many great artists, among them the famous Tito Schipa. Then Mr. Mosher was with "Blind Borgatti," the idol of Italy from 1895 to 1915, specially among the Wagner-loving Italians. Borgatti has been proclaimed Italy's greatest Tristan. A terrible eye affliction forced him to abandon his stage career, but he has found a wonderful substitute for it in his career as teacher. His lack of eyesight is almost compensated for by an acute sense of hearing. Mr. Mosher regards Borgatti as the great healer for a faulty voice and an inspiration to sing even to the dulllest mind.

Mr. Mosher was associated with Borgatti as assistant teacher and was his accompanist on many gala occasions. He appeared as baritone soloist in concert engagements in Genoa, Rapallo and Milano. The Italian press recognized in him not only the possessor of a well-trained voice, but thorough musicianship. He joins the ranks of San Francisco teachers, but will also be heard in concert engagements.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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FIVE CENTS

CROWDED HOUSES AND ARTISTIC PRODUCTIONS FEATURE OPERA SEASON

Principal Artists Arouse Well Justified Enthusiasm—Resident Artists Make Excellent Showing—Chorus Proves a Well-Trained and Splendidly Equipped Organization—Stage Management and Scenic Investure Are Very Excellent—Orchestra Unusually Fine Material—Gaetano Merola and Pietro Cimini First-Class Conductors—Publicity and Business Management Contribute to Universal Success of Great Enterprise

By ALFRED METZGER

At the time of this writing (Tuesday, September 30th), it appears as if the present season of the San Francisco Opera Association will be the most artistic and financially most successful of the three. This signifies that Gaetano Merola's idea of giving first class operatic performances at prices ranging from one to five dollars has found favor with the musical public. It also signifies that those in charge of the building of the grand opera house should remember to make provisions for sufficient seats to enable them to keep the prices down to a basis where enough one and two dollar seats may be reserved for the public at large.

The Pacific Coast Musical Review, before going ahead with its review of this present opera season, wishes to go on record as endorsing Gaetano Merola and his plan of grand opera for the masses. He has introduced this idea. Under his supervision it has not only proved successful during the three years it has been tried, but has actually grown in public favor and financial returns from year to year until this year it has reached the highest point of success. Now, then, since Mr. Merola had this idea, and since he and his associates have proved that they are able to direct these seasons, this paper feels that they are entitled to retain control of that which they have built up. It is altogether too difficult a task to find the right men for the right places, and when once through actual experience it has been found that these men are competent and are making a success of an enterprise it is very dangerous to make any change. We sincerely trust that Mr. Merola will continue to give San Francisco first-class grand opera at moderate prices.

In this connection we wish to point out that in Edward F. Moffatt, secretary-treasurer and business manager of the San Francisco Opera Association, the Opera Association has found a real treasurer. For we have never seen any opera season in San Francisco managed with finer efficiency, with less friction, with more regard to the wishes of the public, with a greater amount of work done in a brief time and with

more business-like despatch than was the case this season. We take our hat off to Mr. Moffatt and the San Francisco Opera Association may consider itself lucky indeed to have found such an ideal man for the

publicity campaign was begun several months prior to the season. It contained material which every paper could use. The articles were written in a manner to interest the public and arouse the curiosity of the reader.

In short it was a publicity campaign that sold the tickets. Hence it was found that \$47,500 was taken in during the first three performances, which means at least \$15,000 a performance, the net proceeds, which will go into the reserve being \$7,000 for these three performances. No doubt by the end of the season it will be found that the \$20,000 received in excess of running expenses last year will be exceeded by many thousand dollars this year and the treasury of the association will again prosper. Under such gratifying conditions the writer sincerely hopes that the general director, the business manager and the publicity manager, if it is their wish, will be retained. Not to do so would endanger the prosperity of the San Francisco Opera Association in the opinion of the writer.

And now we come to the artistic side of the present opera season. The opening production was Massenet's refined French operatic work *Manon*, which requires an unusually proficient cast, a very well trained chorus, a most intelligent conductor and an exceedingly musically orchestra. In addition to this there is necessary a very tasteful scenic equipment. Those who attended this initial performance at the Exposition Auditorium on Saturday evening, September 19th, willingly subscribe to the fulfillment of these conditions. The writer has heard the foremost operatic organizations of the world, and he is willing to concede that Tito Schipa is the most satisfactory impersonator of the role of des Grieux that it has been his good fortune to

hear. His smoothness of tone, his exemplary diction, his refinement of style and his pleasing personality combine to create a character of exceptional proportions. Schipa's interpretation of *Le Reve* stands unique in the annals of operatic art as far as the writer's experience is concerned. There is a certain irresistible daintiness and sympathetic phrasing in the Schipa impersonation



ELIZABETH RETHBERG

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position. We trust that it will appreciate this splendid assistance and find means to give its gratitude material expression.

We further wish to call attention to the publicity department under the able direction of Howard Hanvey. This opera season was handled in accordance with the ethics and proficiency of a publicity manager who understands his business. The

Nine Great Authorities

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When one considers the years



and years of toil that these men and women have put in at the keyboard, each trying to attain perfection in that exacting art, one glimpses the immense meaning

of that word "perfect" as it is understood by these superb artists.

For Paderewski, Hofmann, Cortot, Rachmaninoff, Ganz, Grainger, Prokofieff, Zeisler and Samaroff do not use the word "perfect" lightly. They know too well what the pursuit of perfection entails.

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which is simply unparalleled. It is impossible to imagine a more artistic presentation of this role. The ovation accorded Mr. Schipa by the crowded house was indeed well merited.

Rosina Torri made her first American appearance on this occasion. Those familiar with public appearances may realize what it means to appear for the first time in a strange country, before a critical community and in a theatre crowded with over 5,000 people. If Torri was nervous it certainly did not mar her artistic performance. Like the tenor role this lyric soprano part of Manon requires above all refinement of interpretation. It is not so much a question of volume or quality of vocal material as it is a question of interpretation and histrionic ability. Rosina Torri met every requirement of Manon's musical demands. There was the daintiness of personality and the care in phrasing. There was the irresistible vitality of action. There was the fine blending of vocal phrases in the ensemble numbers. In the duet with Schipa (*Le Reve*) Torri succeeded in singing the few tones with exquisite tenderness and the finest pianissimo effect. It was an entrancing piece of vocal art.

There have been superior lyric sopranos than that of Torri, but there are few artists who possess such an artistic idea of the part. She gives us the French in distinction to the Italian version of the role, exactly like Schipa does. Like many great artists Torri has her little artistic hobbies. For instance, knowing the effect of her high tones, when used in crescendo and decrescendo phrasing, swelling and diminishing from and to the tiniest pianissimo, she is inclined to overdo this part of her interpretations. But regarded as a complete performance, her Manon ranks among the best we have heard.

When it comes to an artist of absolutely dependable character, and one whose art is perennial, we recommend Marcel Journet. Notwithstanding the apparent lack of importance of his role as Count des Grieux he immediately wrenched the part from its

obscurity and made it stand out among the most important roles of the opera. His confident air, his assurance, his fine ever-youthful voice, his intelligence of phrasing—all proclaimed the artist par excellence who is an artistic ornament in any operatic organization. Antonio Nicolich made his first San Francisco appearance as Lescart on this occasion and revealed a baritone voice of pleasing freshness, accuracy as to pitch and a very effective declamatory style. Special commendation is due Anna Young as Pousette, Mary Newsome as Javotte, Elsie Cross as Rosette whose exceedingly difficult trio in the first act was sung with a precision, uniformity of phrasing, exactitude of pitch and refinement of delivery which is difficult if not impossible to surpass.

Indeed Gaetano Merola has every reason to feel proud of the local end of the organization. Marsden Argall, with a voice of singular flexibility and resonance and ease of interpretation; Lodovico Olivieri, with a ringing vocal organ and a brilliant style; Victor Vogel, with a fine, resonant and mellow basso profundo, and Americo Frediani, also a competent operatic interpreter—all contributed to the splendid ensemble of the performance. The chorus has now attained splendid artistic proportions.

The improvement is surprising since last season. No doubt much of this is due to the excellent training of Giacomo Spadoni and Alfred Hurtgen, who really accomplished wonders under the supervision of Gaetano Merola. The chorus is something to be proud of. We know of no opera chorus superior to this San Francisco chorus as it appears this season. The voices are fresh and ringing. The action is vigorous and natural. There seems to be no deadwood, and the most intricate passages are negotiated with assurance and taste. The ballet, too, is excellently directed by Alice Bluhm. The orchestra also comes up to grand operatic specifications and, under the direction of Mr. Merola, it did some splendid work on the opening night. While we are distributing bouquets, we wish to present a

specially handsome and big one to Giovanni Grandi, whose work as technical director certainly is worthy of the foremost opera houses in the world. His scenic art matches anything we have seen. Natale Corrossio also is entitled to high compliments for his mastery of the ballet, to which we shall refer again.

Samson et Dalila

While the opening performance of Manon at once established the artistic character of the opera season, the production of Samson et Dalila raised the San Francisco Opera Company upon a level where the magnitude and spectacular luxury of the ensemble reached heights so far not attained by our local organization. In fact, this performance of Samson et Dalila placed the San Francisco Opera Association on a par with any operatic institution in the world, and the writer usually does not indulge in extravagances for the sake of boosting home production. We defy anyone to tell us of any superior performance of Samson et Dalila anywhere from New York to Paris.

Pietro Cimini made his appearance as conductor and he certainly revealed his splendid ability and his proficiency in a command of his forces and a vigor of interpretation that earned him the respect of his appreciative audience. Stage Manager Agnini and Technical Director Grandi did credit to Mr. Merola, who selected them, and to their own unquestionable ability, which at times bordered on genius. The color effects and groupings were exceptionally tasteful. The handling of such a large body of people on the stage was splendid and the tableaux presented a massive and impressive appearance. Special praise is due the chorus and the ballet. We want to impress upon our readers the difficulties that had to be overcome by the chorus and those who trained them so efficiently, namely, Messrs. Spadoni and Hurtgen. They had to do with a number of young people unfamiliar with most of the operas. They had to teach them the music, the words in two different languages

(Continued on page 10, col. 1)



EDITORIAL DISCUSSION



ERNEST BLOCH

A community, in order to be genuinely musical, must count among its resident musicians distinguished leaders enjoying national or international reputations. And in order to induce such artists of distinction to settle in a community, no sacrifices are too great, no efforts too big, no spirit of toleration too broad to accomplish this absolutely necessary element in a city's musical growth. The Pacific Coast Musical Review, notwithstanding its skepticism as to the educational value of the so-called master classes, has taken a decided stand in their favor, because any enterprise that brings to this city great musical minds necessarily establishes a certain atmosphere that paves the way for distinguished musicians to settle among us.

Before any concentrated effort could ever be made to organize in San Francisco a movement to establish a conservatory of music, whose faculty consisted of pedagogues enjoying a known reputation for authority and efficiency, it was first necessary to discover whether the community harbored enough intelligent and conscientious students to justify the foundation of a real school of music that would command the respect and confidence of students, not only in this city and vicinity, but throughout the entire Pacific West. For only a music school of the most serious and most uncompromising adherence to pedagogical efficiency can expect to earn the necessary financial support without which such a school becomes impossible.

We contend that the master classes have proven beyond the shadow of a doubt that such students reside in California. If a music student is sufficiently anxious to obtain an education, based upon tuition by pedagogues of renown, to contribute several hundred dollars toward ten lessons, as was the case with some of the master classes, he certainly is a brilliant prospect for a conservatory that employs the same calibre of pedagogues and gives him a six-months' course of many more lessons for the same price. So that it is definitely established that San Francisco and the Pacific Coast in general, having accepted the principle of the master classes, will enthusiastically welcome any institution that has at its head and in its faculty, masters of undisputed authority and knowledge.

If the master classes had accomplished nothing but established the certainty of the demand for a great conservatory of music they have been worth every cent which has been spent on them. Now, we can not imagine a

master better fitted for occupying the responsible position of a director of a great music school on the Pacific Coast than Ernest Bloch. In an interview which we had with this great musician the other day, and which we will be happy to publish in the next issue, we have become thoroughly convinced that any fund raised to keep him here and put him at the head of a music school will indeed bring great returns on the investment.

Mr. Bloch is a great pedagogue. His name at the head of any school will command universal respect and establish a valuable prestige. The pedagogues he will select will prove of unquestionable efficiency and thoroughness. The policy he will establish will be in accordance with the most dignified and sincere requirements for a real musical education. His demands from students will be based upon an element of sincerity, seriousness and thoroughness without which a genuine musical education is impossible. He will not encourage students in their desire to become artists in a fixed period of time. He will see that no student will be encouraged in the belief that artists are the result of tuition. He will not encourage anyone to study music unless they possess the mental material to make good musicians. To neglect inducing him to remain here will be almost criminal indifference to the needs of this city as a music center.

Mr. Bloch shivers at the mention of commercialism in music. And yet the American man or woman of affairs is so constituted that he or she wishes to know that financial assistance given to any object, whether educational or otherwise, is used in accordance with business-like principles and for a purpose worthy of the sacrifice. Everyone knows that musical education should not be regarded from a commercial angle, involving a dollars and cents attitude; but, at the same time, everyone knows also that the indiscriminate use of money might easily defeat the purpose for which a fund may have been established. Every man or woman of affairs will be glad to contribute a share toward the maintenance of a great music school that brings students from all parts of the country to this city, that makes this city famous as an educational center throughout the world, that keeps the money spent for education in circulation at home, and that keeps young people with their families at a time when strange surroundings and tempting opportunities easily influence their susceptible minds. Hence by all means let us keep Ernest Bloch here, while we have the chance.

GOOD MUSIC FOR THE PEOPLE

One of the greatest obstacles in the way of musical education in America has been the high prices charged for firstclass opera and concerts. We already have pointed out the great service rendered to this State by Gaetano Merola for reducing the admission prices for real opera to a point where the rank and file of music lovers may enjoy this phase of musical art. We have seen during the last two weeks how readily the public responded to the opportunities afforded it to hear great artists in great operatic works at prices they can afford. What has been done for opera is now beginning to be done in the concert field. The Elwyn Musical Bureau is announcing a course of concerts during which the musical public may hear great artists at prices within their reach. The Bureau is able to do this, because of the large seating capacity of the auditorium, which by means of steel curtains can be changed into an adequate concert hall.

Throughout our activity in musical journalism in this State hundreds of teachers and students have complained to us because of the big prices charged for concerts. While some of us may be able to pay from one to three dollars for a concert, most of us are not able to do so, in addition to the expenses already associated with a musical education. And yet unless you are able to hear the great artists there is something lacking in your education which may prevent you from becoming an artist yourself. So while we certainly want to urge everyone able to go to all concerts to, by all means, encourage the managers to bring these artists here no matter what is charged at the box office, we feel gratified that those of us who can not hear artists at comparatively big prices have now an opportunity to share the pleasure with those more fortunate in their financial resources. If it is necessary to have large concert halls in order to charge moderate prices, then let us have the largest concert halls compatible with satisfactory acoustic properties and give the average student and music lover a chance to hear as many artists as possible during the course of a season.

Frieda Peycke will sail from San Francisco instead of New York for her world tour. This will enable her to fill several important dates in California in October, among them a concert in Orange, the University Club of Los Angeles, and the Community Sing at Venice. Miss Peycke will return to America in April, and will then feature her "Around the World" program which she plans to compose while gone. While away France Goldwater will book Miss Peycke's concert appearances.

BY WAY OF CORRECTION

Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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ALFRED METZGER, Editor

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Where to Get Your MUSICAL REVIEW

Current issues of the Musical Review will be ready for distribution on the third and seventeenth of each month at the following places—call for your copy there:

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SHERMAN, CLAY & Co.....Fourteenth and Clay Streets
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BY WAY OF APPRECIATION

September 15, 1925.

Editor Pacific Coast Musical Review
26 O'Farrell Street
San Francisco, Cal.

Dear Mr. Editor:

For the complete success of California's Diamond Jubilee, we desire to publicly express our appreciation of what you have done to help us attain this gratifying result.

Publicity is the very life of such affairs, and for your generous donation of space and talent to proper exploitation of each event on the Diamond Jubilee official program, the people of America as well as ourselves have reason to feel grateful. While aiding our various committees in accomplishing a herculean task, you enabled your readers to enjoy what undoubtedly was the most magnificent festival ever staged in the West. Visiting thousands were evidence of what the press had done to inform the world of what San Francisco was going to do in celebration of the seventy-fifth anniversary of California's admission to Statehood, and it is pleasing to realize that our performance even exceeded our pledge. Throughout the eight consecutive days of jubilation there was not a single complaint of promise unfulfilled.

Again we thank you for the unstinted support you gave an enterprise that did so much to favorably advertise California throughout the universe.

Sincerely,

ANGELO J. ROSSI,

Chairman General Executive Committee.

ANDREW G. MCCARTHY,

Chairman Press and Publicity Committee.

Anna Schulman, New York correspondent of the Pacific Coast Musical Review, made a flying visit to the Pacific Coast in July, staying in Los Angeles with relatives. She returned to New York during the latter part of the month preparing herself for a very busy season. Mrs. Schulman is an excellent pianist whose services as soloist and accompanist are greatly in demand. She will continue to send interesting news items from the metropolis during the impending season.

MR. ALFRED METZGER
Musical Review Company
San Francisco

DEAR SIR:

One of the reasons for my enjoying reading your journal as much as I do is that it is usually very accurate. But there is a misstatement on page 16 of the issue of August 1, wherein it states that Claudia Muzio created the role of Fiora in the American premiere of the Love of Three Kings.

Lucrezia Bori created this part in the American premiere at the Metropolitan Opera House, New York, early in 1914; the role of Fiora has been more closely associated with Miss Bori's name, the world over, with the possible exception of Mary Garden's fame in the role, than with any other singer. In both of the American performances given in honor of Montemezzi, Miss Bori sang Fiora.

I believe you will find that Miss Muzio was not a member of the Metropolitan Company in 1914, and that she did not sing Fiora until Miss Bori retired from the company on account of illness in 1916; when Miss Bori first returned to the company the role was shared by her and Miss Muzio and Miss Florence Easton. I do not believe that Miss Muzio was even the second soprano to sing Fiora in America; Luisa Villani (who created Fiora in the world premiere at La Scala) sang the role on the road with the Boston Opera Company in 1915 and 1916. It is interesting to note that Miss Garden opened the summer season in Paris as Fiora (Miss Bori scheduled to do this a year ago, but the company's plans did not materialize until this year); Miss Muzio opened the summer season in the same role at Buenos Aires, and Miss Bori at Ravinia. Fiora has been busy this summer.

Sincerely yours,

421 Cowper Street
Palo Alto, Calif.

W. J. BERRIER.

DOMINICAN COLLEGE CONCERTS

The fourth season of the artist series, established by Alice Metcalf of the School of Music, Dominican College, San Rafael, will open November 6th with a recital by Vicente Ballester, baritone of the Metropolitan Opera Company. Mme. Marguerite Melville Liszniewska, American pianist and composer, will play Wednesday evening, January 26th, opening the new year and her tour of the Pacific Coast. She returns by reason of insistent demands after her successes of last summer. An artist for February is still to be announced and Cecilia Hansen, Russian violinist, will play Tuesday evening, March 2d. The Little Symphony, world-famed as "the finest small orchestra in the world," will come with George Barrere, founder, conductor and flutist, playing Saturday night, April 24th. Mme. Margaret Matzenauer, contralto of the Metropolitan Opera Company will also be presented by Mrs. Metcalf at the Tamalpais Theatre, San Anselmo, Wednesday evening, February 3, 1926.

An interesting announcement concerns the re-establishment in San Francisco of the Children's Theatre, a series of plays to open Saturday afternoon, October 10th, at the Players' Guild, 1757 Bush street. These have been written by Mrs. John J. Cuddy of this city and will be under the management of Mrs. Metcalf and a list of patronesses. The plays, in sequence Saturday afternoons, will be Mother Goose and the Rhyme Book, Gold Dumpkins, Cinderella, Chong, The Sleeping Beauty, Arieo. The patronesses are: Messdames Frank Buck, Harold Casey, Frank King, LeRoy Linnard, Edgar Lowe, Jr., E. J. McCutcheon, William Roth, Leonard Woolams, Miss Olga Meyer, Miss Leila Geddes.

FIRST RECITALS of the New Concert Season

COLUMBIATHEATRE

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October 11th and 18th



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plus 10% tax

Management SELEY C. OPPENHEIMER

ALMA BIRMINGHAM HONORED

A dinner party was given at the Fairmont Hotel Venetian dining room by Miss Estelle Carpenter, director of music of the public schools, in honor of Miss Alma Birmingham, San Francisco concert pianist and artist. Miss Birmingham has been summering at her home with her parents, Mr. and Mrs. J. E. Birmingham, and left for Chicago last Saturday, where she will take up her concert tours and piano work for the winter. The decorations and favors were in keeping with the national colors. After the dinner the hostess and guests repaired to the Laurel Court to listen to the radio concert of the San Francisco opera artists.

The following were present at the dinner: Miss Alma Birmingham, Mrs. A. V. Willson, Miss Estelle Carpenter, Mrs. J. E. Birmingham, president of the California Federation of Music Clubs, Ray C. B. Brown, J. E. Birmingham, George Sterling, Charles Woodman, Benjamin Moore, A. Lewis, E. Schmidt and Alfred Metzger.

The Joseph George Jacobson Piano Class will give its first monthly recital of the season on October 16th and continue to give a program every third Friday of the month. On account of the large crowds at the meetings of last season more spacious accommodations had to be engaged and the class will meet at the Sequoia Club Hall, 1725 Washington street. The following pupils will be heard: Marian Patricia Cavanaugh, Gladys Ivanelle Wilson, Sam Rodetsky, Myrtle Edna Waitman, Florence Reid, Vera Adelstein, Rebecca Nacht. Sam Rodetsky, artist pupil of Joseph George Jacobson, was the soloist at the American College Club on September 21st, at the Palace Hotel. Florence Reid, also a pupil of Joseph George Jacobson, has been engaged to give a program for the American College Club on October 1st. Pauline Davis, another pupil of Joseph George Jacobson, has been engaged to play for the entertainment given by the Masons on October 10th.

MUSICAL NEWS FROM LOS ANGELES

THE CALIFORNIA OPERA CO.

In Very Interesting Interview With Gaetano Merola David Bruno Ussher Emphasizes the Value of Inter-City Opera Organizations

(From L. A. Express, September 11th)

Support for the California Opera Company, presenting a season in the Bay City under the auspices of the San Francisco Opera Association, is record-breaking, according to Maestro Gaetano Merola, director general, who is producing also the local season of October 6th at the new Olympic Auditorium. "Our ticket sales in San Francisco are \$9000 in advance of the same period last year," Merola commented today. He is here for a few days supervising the installation of the orchestra pit and operatic stage facilities at Olympic Auditorium.

Merola has brought with him J. L. Stuart, production manager of San Francisco season, who has for the past three seasons successfully transformed the Municipal Auditorium there into an opera house.

"Our first day of single seat sales ended with a total of \$8000 in San Francisco, and I think this is a record-breaking figure. I received today a cable from Claudia Muzio, who has sailed from Paris. Tito Schipa and Marguerite d'Alvarez are about to leave Chicago to join rehearsals on the Coast. Journet, Stracciari and Torri already are on their way from Paris. We will present these artists in both cities, thus continuing the inter-city opera plan, which proved so successful last year and which means lower admission prices.

"If you can book singers for a greater number of appearances such as a double season in two cities provides, naturally the fee for each appearance is lower and reduces the general production cost. Proceeding on that plan the California Opera Company will be able in future years to bring star casts also into Pacific Coast cities smaller than Los Angeles and San Francisco. It is done with success in Europe and already means a saving to Los Angeles and San Francisco audiences.

"We have met with much approval for presenting Rossini's comic grand opera, *The Barber of Seville*, incidentally with two of the three leading singers new here. Trevizan, the basso buffo, as Dr. Bartolo, is considered one of the best of his type. Elvira de Hidalgo makes her first appearance as Rosina and Stracciari sings the barber. Altogether, I have followed the moving picture principle of 'casting' when selecting the ensemble for *Manon*, *Tosca*, *Aida*, *Samson and Delilah* and *Love of Three Kings*. I have chosen singers not only for their eminency as vocalists, but for their particular gifts of characterization in their respective works," Merola continued.

"I am particularly well pleased with Alexander Bevani's work in training the locally formed ninety-voice chorus. Incidentally, we will take some of these singers to San Francisco, where they will acquire further routine during our season of two weeks before they return with the principals for the presentations here. Last but not least it is a great source of gratification to me that I shall have the artistic aid of the Philharmonic Orchestra and their splendid solo players. It means much to have such soloists as Sylvain Noack, Henry Svedrofsky, Henri de Busscher, Alfred Bain, Ernest Huber, Alfred Kastner, Ilya Bronson in the orchestra pit."

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

HOLLYWOOD OPERA READING CLUB

Backed by one thousand musical enthusiasts of Hollywood, California, Mrs. Cecil Frankel, founder and organizer of the California Federation of Music Clubs and member of the board of the National Federation of Music Clubs, has accepted the invitation of the Hollywood Opera Reading Club to become its national director of opera extension.

A short three years ago, twenty-three women organized the Hollywood Opera Reading Club. They procured Dr. Frank Nagel, formerly of the Aborn Opera School, New York City, to give the opera analyses. His artistic interpretations of the musical scores and stories, assisted by the finest artists on the Pacific Coast, soon attracted the attention of music lovers for a hundred miles around Los Angeles. The great masterpieces of opera became understandable and popular with the layman public. The club opened its doors to non-members for a nominal fee and many a time hundreds were turned away. Last year the meeting place was changed three times and still they could not seat the crowds. Adjacent cities inquired "how can we start an opera reading club?" The answer is the appointment of Mrs. Cecil Frankel as Director of National Opera Extension. The year's aspiration is the organization of one hundred similar opera reading clubs over the United States, the co-operation for presenting two hundred single opera analysis programs, and a gift of three hundred opera analyses programs before school children. Thus the Hollywood club becomes sponsor of the best in opera, stimulates opera appreciation nationally, and endeavors to promote international peace by having the youth of the land understand the artistic and better emotions of other people through music.

Mrs. Frankel is especially anxious to encourage American opera and provide opportunities for little known but musically recognized American operas to be presented artistically before opera clubs.

The phenomenal growth of the Hollywood Opera Reading Club and its present healthy treasury, which permits the establishment of the new extension department, is due directly to Dr. Nagel's high standard of artistic interpretation of the opera, and the vision and harmony of the club officers, board and membership. Mrs. Loren B. Curtis was president the first two years; Mrs. Ralph W. Bucknam in September opens her second year as president of the organization.

The club is rejoicing over Mrs. Frankel's directorship in the new department, as she is not only gifted musically, having studied both piano and voice under the greatest teachers in New York, London and Italy, but is especially qualified by fifteen years of past service in musical extension both locally and nationally. She is president emerita of the California Federation of Music Clubs; organized and was first president of the Hollywood Community Chorus; organized three of the outstanding departments in the Hollywood Woman's Club, and for many years served as one of the officers; assisted in organizing the MacDowell Club of Allied Arts, Los Angeles; served two years as director of the extension department of the National Federation of Music Clubs; was chairman of the National Program Committee for the "1925 Portland Biennial," and is either honorary president, officer or member of every worthwhile musical organization or movement in California.

Early in the club year, Dr. Nagel will broadcast a complete opera program, assisted by the best artists procurable, over one of the largest stations on the Pacific

Coast. Information as to the organization of similar opera clubs and the use of Dr. Nagel's opera analyses is obtainable by writing to Mrs. Cecil Frankel, Ambassador Hotel, Los Angeles, California.

A CALIFORNIA EISTEDDFOD

The eighth regional conference of the California Eisteddfod Association was held Saturday afternoon, September 26th. By courtesy of the University of California, southern branch, the meetings will be held in the Fine Arts building at the University in Los Angeles. A general meeting for members of the association was held at 3:30 p. m. preceded by a meeting of the board of directors and the membership committee. Supper was served at 6:00 p. m. at the Indian Village tea room in the vicinity of the University to members and guests. There was a musical program and jinks during the supper which was informal in its nature.

Seven district Eisteddfods, including contests in music, drama and allied arts were held under the supervision of the association last spring with a final contest of the winners held in June. During the coming year it is expected that there will be five or six additional Eisteddfods organized. Ten thousand people participated in the Eisteddfod contests last spring.

At the conference on September 26th circulars containing the music contest selections and rules of the 1926 Eisteddfod were distributed. These include contests for pianists, singers, violinists, choral clubs and church choirs, orchestras, college glee clubs, elementary and high school choruses, men's service or luncheon clubs and community singing groups.

The Olga Steeb Piano School will open its second year with the greatest encouragement for they have doubled their enrollment, having now 600 students and a faculty of twenty-one. Olga Steeb, the founder and director, together with Lillian Steeb, secretary, and C. E. Hubach, business manager, are working untiringly for the furtherance of high music ideals in California and judging by the way their efforts have been rewarded, they are assured of a permanent place as one of the foremost music schools in California.

The Olga Steeb Piano School is devoted entirely to the study of piano playing and teachers are also engaged to teach and lecture upon subjects necessary to the development of the individual. Such as theory of music, history of music, normal teaching, counterpoint, harmony and allied subjects.

Beside Miss Olga Steeb and Lillian Steeb the teachers include Edith Bokenkrager, Elizabeth Copeland, Frances Copeland, Margaret Crist, Alice Frazier, Bernice Hall, Iris Kuhnle, Harriett Outcalt, Carl Egon Steeb. In Claremont—Margaret Sharle. In Hollywood—Allene Chaudet and Lucille Fancher. In Long Beach—Bernice Hall, Delphia Knowles. In Monrovia—Clara Ingham. In Pasadena—Elizabeth Anderson. In Pomona—Josephine Arland. In Riverside—Minnette B. Porter. In Santa Monica—Loraine Lightcap, Hugo Scherzer.

Melba French Barr, well known soprano, has already been engaged for several concert appearances this season. Among them are Long Beach, Ebell Club, Pomona Ebell Club, San Diego Women's Club and La Jolla Women's Club. She is to be the featured soloist also at the Closed Car Salon at the Biltmore Hotel next month.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

CHAMBER MUSIC SOCIETY OPENS BRILLIANT SEASON

Organization of Proficient Ensemble Players
Begins Its Ninth Season Before an
Enthusiastic Audience of Serious
Music Lovers

The Chamber Music Society of San Francisco began its ninth season at the Scottish Rite Auditorium on Tuesday evening, September 29th, before an audience of more than a thousand enthusiastic music lovers comprised of students, professionals and other concert-goers. The reception accorded the Chamber Music Society in general, and Elias M. Hecht, the founder, in particular, was such as to make the heart of everyone seriously interested in music rejoice. It was evidence for the deep and genuine affection that is being fostered in San Francisco for the highest form of musical art.

If there had been any doubt in the mind of anyone that the Chamber Music Society was not yet ready to enter the wide field of national or international concert work such fears were immediately allayed after listening to the magnificent Brahms Quartet in A minor op. 51 No. 2. There is no superior ensemble work in existence and any group of musicians who, like Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner can conjure from the printed pages such a tone picture of entrancing emotional thoughts with such uniform expression, and such intelligent reproduction of the composer's deepest thoughts may, without fear, present themselves before any musical audience in the world.

The gratifying musicianship apparent in this interpretation of the Brahms quartet was specially evident in the sonority and well-blended tone, in the accentuation of contrasting sentimental nuances, in the precision of rhythmic pulsations. There was grace of coloring. There was taste in reading. There was sincerity in conception. In short, there was an evident comprehension of the requirements necessary to interpret a Brahms work. The applause was indeed well deserved.

The program began with Brahms and ended with Suk's quartet in B flat major op. 11. While we can not deny the existence of an intelligent and ingenious scoring which is full and rich in instrumentation, there seems somehow prevalent an overabundance of sentimentality and sensuousness in distinction to intellectual solidity. It is fraught with melodic periods and very pleasant to the ear, but the allegro giocoso, for instance, might have been entitled an allegro "glucoso," so saccharine was its nature. Specially praiseworthy was this interpretation and the Chamber Music Society really succeeded in creating an excellent impression for this work, because of the sincerity and musicianly taste with which it was interpreted. Particularly noteworthy was Nathan Firestone's viola playing, which exhibited a warmth and depth exceedingly touching and sympathetic.

In contrast to the intellectual atmosphere of the Brahms work and the deep emotionalism of the Suk quartet, there were the bright, scintillating miniature sketches of Dominico Brescia. They are entitled Three

CHAMBER MUSIC SOCIETY

SAN FRANCISCO SERIES

Six Concerts—SCOTTISH RITE HALL—Three Assisting Artists

LEWIS RICHARDS, *Harpsichordist*

IGNAZ FRIEDMAN, *Pianist*

GERMAINE SCHNITZER, *Pianist*

Second Concert Tuesday Evening, October 13th, at 8:15

TICKETS \$2.00, \$1.50, \$1.00 and 75c—*All Seats Reserved*

Seat Sale at SHERMAN, CLAY & COMPANY

Medallions and contain a Spanish, Italian and American subject. While they are somewhat reminiscent in certain parts, the title—Medallions—justifies such reminiscences which Mr. Brescia treated with a skill only displayed by a musician steeped in the mysteries of his craft. The work is written for flute and strings and the Chamber Music Society certainly did justice to the composer's dedication.

The next concert will take place at the Scottish Rite Auditorium on Tuesday evening, October 13th, when the program will consist of: Quartet C minor, op. 18 No. 4 (Beethoven); Quartet for Flute and Strings, B flat major, op. 8 No. 4 (Karl Stamitz), which, by the way, will have its first performance in San Francisco on this occasion, and String Quartet in G minor (Debussy).

LEMARE ORGAN RECITAL

Edwin Lemare, formerly municipal organist of San Francisco, was cordially welcomed by 6000 admirers at the Exposition Auditorium on Tuesday evening, September 15th. His reception proved that he is held in the highest esteem by San Francisco music lovers. He revealed his art by interpreting: Fugue in G minor (Bach), (a) Irish Tune from County Derry, (b) Barcarolle from Love Tales of Hoffman (Offenbach); Twilight Sketches (Lemare); Humoresque (Lemare); The Ride of the Valkyries (Wagner); Moonlight and Roses (Lemare); Improvisations in three movements (in the form of a sonata) on themes submitted by the audience.

Throughout the program Mr. Lemare gave evidence of his efficiency as a truly fine organist and his musicianship, which gave vent in a deliberated, deeply colored and intelligently phrased mode of expression, seemed to delight his huge audience. Mr. Lemare is an organist who commands the respect of musicians and who always exercises a very lasting influence upon his rejoicing auditors.

Mr. and Mrs. Alfred Hertz have returned from their summer vacation in Europe and their stay in Hollywood, where Mr. Hertz was the recipient of numerous ovations. At the four concerts directed by Mr. Hertz there was an average audience of 25,000 and the receipts were changed by him from a deficit of \$2000 to a net profit of \$25,000. The ovations accorded him were among the most enthusiastic ever witnessed in the Bowl.

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San Francisco music patrons should think what that means and act accordingly.

Hother Wismer, the well-known violinist, returned from Europe after several weeks' study with Ysaye. Among his pleasant experiences was an appearance before the Prince Consort of the Netherlands at a dinner party given by Baron Matsos. Mr. Wismer has resumed his studio work and, no doubt, will give a concert during the season.

A. Ferrier, the successful vocal artist and teacher, director of the Theatre Francaise, writes from Florence, Italy, that he is enjoying himself in Europe and expects to be back here during the last week in October.

The College of the Holy Names of Oakland announces a series of concerts, the first of which will take place at the college auditorium on October 8th and will be given by the Chamber Music Society of San Francisco. The second event will be given on November 4th and will consist of a lecture by Redfern Mason entitled Music and Poetry. Other artists to appear in this course will be announced later. All these events will be for students and members of the faculty only. On November 17th the school of music will broadcast from KGO.

Miss Madeline O'Brien, soprano, artist-pupil of Mme. Rose Relda Cailliau, assisted by Miss Isabelle Silva, pianist, and Miss Hazel Nichols, accompanist, will give a recital at the Fairmont Hotel on Wednesday evening, October 21st. The program will include works by Mozart, Charpentier, Bemberg, Dalcroze, Rachmaninoff, Puccini, Chopin and other representative composers.

Elwin A. Calberg, one of California's most prominent pianists and teachers, will be heard in a program of piano literature in the Italian Room of the Hotel St. Francis on the evening of October 27th. The recital will be managed by Ida G. Scott. Mr. Calberg is a young musician whose work always attracts the attention of the serious minded music lover because of the scholarly and highly intellectual conceptions of his interpretations. Upon this forthcoming occasion, Mr. Calberg will arrange his numbers to reveal his technical powers as well as his creative gifts.

ELWYN ARTIST SERIES

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Single tickets \$1.00 to \$2.00 and \$3.00—Save 66% on Season ticket

AN ALL-STAR COURSE, INCLUDING—

Roland Hayes, Negro Tenor; Edward Johnson, Leading Tenor, Metropolitan Opera, assisted by Joan Ruth, Soprano, in Costume Scenes from the Operas. Margaret Matzenauer, Contralto. Benno Moiseiwitsch, Russian Pianist. Cecilia Hansen, Brilliant Young Violinist. The London String Quartet. Thamar Karsavina, the Queen of Dance, and her Ballet, with Pierre Vladimiroff. Joint Recital, Maria Kurenko, Coloratura Soprano, and Vicente Ballester, Baritone, Metropolitan Opera. Joint Recital, Hulda Lashanska, Lyric Soprano, and Felix Salmond, Cellist. Toscha Seidel, Russian Violinist.

First concert Thursday evening, November 5th—twice monthly thereafter. Over 2000 season tickets already sold—secure yours now and have the same reserved seat for each of these ten great events—tickets at Sherman, Clay & Co., box office. Season sale closes November 4th.



PRIMA DONNA SOPRANO SCORES AGAIN

"Mabel Riegelman measured her refined artistry single handed against that of the 200 men in chorus and had no reason to yield an inch, so complete was her acceptance. Miss Riegelman's first appearance was devoted to the Weber aria 'Wie nahte mir der Schlummer' (Der Freischutz), and its sustained lines and later more involved passages were sung with breadth and agility. In the group that included Palmgren's 'Mother,' Pfitzner's 'Gretel,' Brewer's 'The Fairy Pipers' and the Waltz Song from Gounod's 'Faust,' Miss Riegelman showed the many-sidedness of her art, winning the approval of enthusiastic hearers and giving a number of encores." — Music and Musicians (Seattle, Wash.), September, 1925.

RIEGELMAN

AN ARTISTE OF DISTINCT PERSONALITY



FOR DATES, TERMS, ETC., ADDRESS: M. L. SAMUELS, 485 CALIFORNIA STREET, SAN FRANCISCO

Diamond-Silver Jubilee Edition

of the

Pacific Coast Musical Review

Commemorating the Seventy-fifth Year of
California's Admission Into the
United States

—AND—

The Beginning of the Twenty-fifth Year Since
the Foundation of the Oldest California
Musical Journal Now in Existence

Largest and Most Interesting Record of California's Musical Events and Activities,
Past and Present, Ever Compiled and Published

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ALREADY quite a number of prominent members of California's Musical Profession have reserved space in our forthcoming Silver Jubilee Year edition. Naturally the earlier advertising copy is received the better location can be allotted to the advertiser. In addition to the Musical Review's Anniversary Edition being an ideal advertising medium for musicians by reason of its copious illustrations and its historical value, advertisers are extended numerous courtesies which no other publication is willing to furnish. Special departments devoted to music clubs, managers, radio, orchestras, ensemble organizations, choral societies, church organizations, and motion picture theatres create a special interest among those engaging artists resulting in a particularly thorough circulation among all parties who engage artists. Since we always publish half tones, biographical sketches and other articles without extra charge, the advertiser obtains far more than the value of the advertisement paid for. Besides we furnish free copies to advertisers in the ratio of the space they reserve.

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Gentlemen:

This clipping is from a recent issue of the S. F. Bulletin. Similar notices have appeared from time to time in San Francisco papers. **CALIFORNIA OPERA STAR SINGS TONIGHT** Lawrence Tibbett, California native son who leaped into the forefront of American baritones in one night in the Metropolitan Opera House in New York last January, will give his first performance in San Francisco tonight.

He will sing at the Bohemian Club at a private recital arranged by James D. Phelan, at whose home he has been staying. Tibbett is only 30 years old. For ten years he had sung in a choir in Bakersfield with his mother as leader. A trip to New York to study under masters was financed. His rendition of Ford in Verdi's "Falstaff" "stopped the show" at the Metropolitan.

Is it possible that San Francisco is still so provincial as to be afraid to give credit to Los Angeles for the fact that Mr. Tibbetts received all his musical education in the city of Los Angeles, prior to his going to New York in September, 1922?

I am a friend of Mr. Tibbett, and heard him sing many times in Los Angeles; in fact, at the time he left Los Angeles to go to New York to study, he was singing in the choir of the First Presbyterian Church in Los Angeles, and received financial support, I was then informed, from a member of that church, to enable him to leave Los Angeles and go to New York. I personally at that time gave him cards to some musical friends in New York, who helped him when he arrived there. He returned to Los Angeles in the spring following, and sang there several times, and also used a studio, part time, for teaching. He sang in the Hollywood Bowl that summer, at one of the concerts, being acclaimed as a success, and with great honor to Los Angeles.

I believe he still lives and teaches in Los Angeles.

In all the time I knew him, I never heard of his being in Bakersfield. If there ever was a real native product, Tibbett is one, and of Los Angeles, solely. So, why persist in withholding credit to his Los Angeles teachers and friends, for the fact that they are solely responsible for his opportunities, which, by the way, Lawrence has made good use of? I would feel that Mr. Tibbett is mighty ungrateful, if he allows his publicity to overlook the facts.

Very truly yours,

AUSTIN BLACK.

The Pacific Musical Society will hold its first concert of the season on Thursday evening, October 8th, in the ballroom of the Fairmont Hotel. The new president, Mrs. Charles Stuart Ayres, will preside and will be assisted by her board of directors and past presidents in welcoming the members. The concert of the evening is of especial interest because the club will introduce to the musical public the new concert master of the S. F. Symphony Orchestra, Mischel Piasiro. Mrs. Frederick Crowe, past president of the Pacific Musical Society, will assist Mr. Piasiro at the piano. The other artist of the evening will be Margaret Jarman Chieseman, vocalist, who will be accompanied by Walter Wenzel.

DR. STEWART WANTS GOVERNMENT TO ENDOW MUSIC

Urges That Owing to Practical Value of Music in Creating a Better Citizenship the Art Is Worthy of Financial Aid by Nation

(From San Diego Union, June 13th)

While declaring that the United States is naturally as musical as any nation in the world, Dr. Humphrey J. Stewart, speaking at the University Club yesterday noon, asserted that this country will never produce more than a mass of mediocrities until the government does its duty and establishes national, State and even municipal conservatories to encourage financially the musical gifts of the people.

Dr. Stewart, San Diego's famous municipal organist, was speaking on the educational value of music, and he emphasized especially the fact that education has two functions, material and spiritual development. Education he defined, quoting from Emerson, as "the formation of character." And he pointed out how one-sided much of the education of the day is, dealing only in facts. He quoted from Dickens' *Hard Times*, declaring that the education dealing only with facts would exclude everything cultural, emotional and spiritual. He also suggested the possibility that lack of cultural education may be the cause of the present unrest of the younger generation.

"You will find," he said, "that there are very few musicians in our penal institutions. I will grant you that there are a lot of so-called musicians who ought to be there. But it is a fact that crime and music are rarely found together."

As evidence of the value of music in a general education, Dr. Stewart quoted briefly from many prominent men, none of them musicians. In the list were Oliver Wendell Holmes, Andrew Carnegie, Ruskin, Jean Paul Richter, Dr. P. E. Claxton, Dr. Eliot, Mayor J. H. Moore of Philadelphia, Bernard Shaw, Goethe, Herbert Spencer, Robert Ingersoll, Longfellow, Napoleon, Lecky and Mayor Hylan of New York. All of these men in one way or another paid tribute to the practical value of music in rounding the education and in furnishing a proper balance in all life.

Asserting that no satisfactory definition of music has yet been made, Dr. Stewart offered his own definition of music as the "expression of thought and emotion through the medium of sound." He pointed out the similarities of music to language; the one with its scale, the other with its alphabet, one with its words and sentences and the other with its chords, harmony and melody. He declared that complete satisfaction with music cannot come without a combination of listening and study, neither being completely enjoyable without the other. Even Robert Louis Stevenson, he said, though not himself a musician, wanted to know something of "the great art behind it all."

As a striking example of the value of music in education, Dr. Stewart told of the concert given Thursday evening by the San Diego High School Orchestra. He declared it to have been the finest high school orchestra he had ever heard, expressing the belief that no finer high school orchestra is to be found in this country.

"As for the value of the musical training,"

he said, "I will wager that there are neither sheiks nor flappers in that orchestra. The minds of these musicians are filled with greater thoughts than the cheap and commonplace pleasures of the street. I beg of you to see that this organization is maintained in the high school. Its success is due entirely to Mr. Marcelli, his musicianship and his infinite patience."

"The reason I ask you to protect the organization is that, with what is now going on in Tennessee is possible in this country, I can look forward to the day when Mr. Marcelli will be indicted for teaching a Bee-thoven symphony."

"I am often asked why America is not as musical as France and Germany and Italy. I believe America is just as musical as any of those nations. But they all have government support for music."

"There is in this country no great government conservatory. For that reason we will produce only mediocrities when we might produce genius if the government would do its duty. Musicians are notorious for the sacrifices they have made and always make for their art. They cannot be asked to do everything, and when the government helps them by financing proper schools this nation will be famous for the musicians it will produce."

GRAVEURE GAVE 324 LESSONS

During his visit to California this summer, in a period of three weeks and four days (Sundays and Saturday afternoons excluded) Louis Graveure gave 324 private lessons of a half-hour duration each, establishing the record of continuous activity from 9:00 o'clock every morning until 7:00 at night. Altogether some 100 odd pupils availed themselves of Graveure's presence in the western city to work with the master. A certain critic of the West, attending a series of these lessons has written "Louis Graveure has assuredly attained colossal heights as a teacher, and today, I have not the slightest doubt, occupies the place of the foremost pedagogue in the entire world."

In Los Angeles, Graveure enjoyed equal success, his master and auditor class in the Southern California city having been the mecca for drawing to his banner most of the foremost teachers and artists in that place. Graveure will begin his concert season on October 7th, appearing as Elijah in the oratorio of that name at the Worcester festival. He will return to California in June, 1926, again to resume his teaching activities and to conduct master classes in both Los Angeles and San Francisco. These classes are under the management of Selby C. Oppenheimer of San Francisco, who is now enrolling pupils in both cities.

ANNA CASE TO SING

America's beautiful and favorite soprano, Anna Case, is scheduled to give a single Columbia Theatre Sunday afternoon "pop" concert on November 29th. This beautiful artist is always a welcome visitor to San Francisco, and her appearance here, which is limited to this single recital, will awaken keen interest among music lovers.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

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TELEGRAPH HILL PLAYERS

The Telegraph Hill Players, under the direction of Ben Legere, have turned their faces toward the center of the city in search of a permanent home. This permanent home the hill group believe they have at last found in the spacious auditorium of the former Elks' Club, at 540 Powell street. The auditorium there has been rented for six weeks to house the premiere of Edmond McKenna's comedic satire *The Red Knight*.

The conditions of the rental contract for a six weeks' run for *The Red Knight* give Mr. Legere option to take a lease for a five-year period at a stipulated annual rental. Clauses of the option and lease call for remodeling and redecorating according to plans submitted by Mr. Legere. The fulfillment of these remodeling plans would virtually make the auditorium over into one of the most modern art theatres west of New York.

The finished theatre, according to Mr. Legere's requirements, would not be in any sense a "little" theatre, but a theatre seating in the neighborhood of 500 persons, with a rebuilt stage capable of accommodating first class modern productions. The auditorium is at present fitted with excellent dressing rooms and has a commodious lounge. This theatre, when completed, will be renamed the San Francisco Art Theatre, which will take over the personnel and activities of the Telegraph Hill Players and will continue with a series of productions each year.

These productions will, it is hoped, reveal some outstanding local talent in the field of dramatic authorship, as well as in the acting and scenic departments. American plays of worth will be welcomed first and these

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will be supplemented by plays of the New York Theatre Guild and other progressive theatre movements.

Mr. Legere, while in the East last winter, and with this development of the hill players in mind, secured the San Francisco rights to several of the New York Theatre Guild's most artistically successful productions which have not been seen on the Coast. The San Francisco Art Theatre will do six plays a year and as time goes on the best of these will be retained and offered in repertory that will give this city the distinguished place it is entitled to in the field of dramatic arts.

PAVLO FRIJSH IN PIEDMONT

At the home of Mrs. Mark Requa in Piedmont, on Sunday afternoon, September 13, Madame Pavlo Frijsh, the Danish soprano, gave a song recital before an audience of musical connoisseurs. In commenting on the art of Madame Frijsh, it is impossible to determine whether it is as a singer, from the purely vocal standpoint, that she excels, or as an interpreter. I am inclined to believe that it is as the latter that she achieves her greatest attainments. Frijsh is the type of artist who appeals only to the musical elect; those who prefer a mental stimulus to that of an emotional. By this, I do not intend to infer that Madame Frijsh is unemotional, for she possesses a divine spark of inspiration. She is a woman 25 per cent heart and soul and 75 per cent BRAIN. The voice of Frijsh is rich and colorful especially in the middle position. When singing phrases either pianissimo or mezza voce the tone quality is altogether ravishing, while her execution is that of a master technician. Madame Frijsh considers her voice in much the same manner as an instrumentalist does his instrument; it is the medium through which she delivers the composer's message and her own innate conception of beauty.

Madame Frijsh has the knack of constructing a program of unusual songs which she presents in a most original and versatile way. There is no one who can create and project the mood of a song more effectively than does Frijsh. In Frijsh we find a direct illustration of what little consequence is the voice, in comparison to highly developed imaginative and intellectual powers. Madame Frijsh is unquestionably a musician to the tips of her fingers, and as an interpreter of songs of the Scandinavian and contem-



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porary composers she stands in a sphere all her own. Surely she should be a model for every singer and student capable of appreciating vocal art in its most refined form.

CONSTANCE ALEXANDRE.

ZURO QUILTS MOVIES

Josiah Zuro, director of the opera which the city of New York presented in Ebbets Field, Brooklyn, from August 1st to 8th, announces that he has severed his connection with the Rivoli, Rialto and Criterion Theatres, where for the past six years he has served as director of presentation, and will devote his efforts to creating and staging independent productions. Shortly after August 15th, Mr. Zuro's office will be in Steinway Hall, 109 West 57th street. Until that date he will maintain his headquarters at the Rivoli Theatre.

In addition to his work in the Paramount Theatres, Mr. Zuro conducts and manages the Sunday Symphonic Society, an orchestra of eighty-five musicians. The free opera series, which opens with *Aida* Saturday night, will mark his first venture as an independent producer, and he will combine both his motion picture and symphonic training in his next presentation, the film version of *Siegfried* with a score compiled by Dr. Hugo Riesenfeld from the music of the opera.

Mr. Zuro began his musical career as chorus master for Oscar Hammerstein in the Manhattan Opera Company, nineteen years ago, and since that time he has distinguished himself as orchestral conductor, producer of grand opera and conductor and managing director of musical comedies. As director of presentations in the three Broadway motion picture houses, Mr. Zuro produced many sensational theatrical numbers, among them the prologue to *Madame Sans Gene*, *The Golem*, *The Covered Wagon* and other photoplays, as well as his individual creations: *Dramatized Overtures*, *Cameo Operas* and *Symphonized Home Tunes*, innovations that combined dance, song and drama.

In his new office Mr. Zuro will continue along these lines. He will also open a department for high class musical entertainment, ranging from club musicales to open air municipal operas.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and its costs only one dollar a year.

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THE OPERA

(Continued from page 2, col. 3)

foreign to them, and to work with them until they knew all these operas and music by heart. This was done in from six to seven months and required a discipline and a persistence and patience that must be experienced in order to be appreciated. We do not believe that the average opera goer who enjoyed the work of this splendid chorus realized the tremendous effort necessary to bring it to the point of efficiency which it displayed on every occasion, and especially during the performance of *Samson et Dalila*. The corps de ballet, with Alice Bluhm as premiere, a body of young dancers of exceptional charm, beauty and grace, delighted everyone with its well-conceived and original terpsichorean interpretations.

The cast was simply ideal. It is impossible to imagine a Dalila more in harmony with the Oriental character of this role and more endowed with the musical suavity that was necessary to give the role that artistic sensuousness and intensity of emotional force which it requires for convincing presentation, than the Dalila of Margaret D'Alvarez. Her rich, flexible, warm contralto voice so ably and wisely used, and the intelligence and artistic discrimination with which she colored and retouched the beautiful phrases, will never be forgotten by those who heard them.

Mme. D'Alvarez was indeed fortunate to have as her associate such an excellent tenor as Fernand Anseau, whose big, ringing voice and absolutely flawless dramatic conception of the role assisted to make the evening an exceptionally enjoyable one. In the duet of the third scene of the second act beginning "C'est toi mon bien-aimée," and ending with that beautiful "Mon cœur s'ouvre à ta voix," was interpreted with a tenderness and subtlety that we have never heard surpassed. Both artists stood here upon great artistic heights and accomplished a feat well worth remembering and talking about.

To make the enjoyment as perfect as possible there was that great master of singing and histrionic art, Marcel Journet, impersonating the High Priest. Well—there simply is no better interpretation of *Samson et Dalila* on record as far as we know. Take the diction of these artists alone. That beautiful French so elegantly enunciated and so skillfully put into song. It was an enjoyment that simply cannot be described and must be experienced to be valued at its actual worth. We do not believe that those who witnessed this performance will ever hear any better one for twice or three times the price of admission. Antonio Nicolich in the minor part of Abimelech, acquitted himself very creditably and fitted into the artistic ensemble.

Again our resident artists gave an excellent account of themselves. Victor Vogel's rich, deep and true basso profundo voice was heard to excellent advantage in the role of an old Hebrew. Mr. Vogel sang the few phrases allotted to him with an understanding, vocal intelligence and beauty of voice that made them stand out prominently. Ludovico Oliviero, Amerigo Frediani and Marsden Argall also contributed to the smooth artistic performance, not permitting one marbling note to jar the ensemble. In brief, it was one of the very finest productions of *Samson et Dalila* we have witnessed,

and we certainly have heard some highly artistic interpretations of this opera.

It really requires first-class artists to make this opera interesting. Originally composed as an oratorio, Saint-Saëns changed it into an opera without divesting it of its oratorio character. The artists step upon the stage, stand rigid and sing their song and walk off again. There is no action, no dramatic climax, no necessity for display of histrionic powers. The music is beautiful, it is true, but lacking in that vitality and brilliancy which an operatic work necessarily requires. Therefore, when any cast can interpret this opera so that it becomes interesting and retains the attention of the audience, not to say anything about the enthusiasm it aroused, it must certainly have been sung by artists of the first rank. As usual, the orchestra acquitted itself with much credit.

The Barber of Seville

Those of us who had the good fortune to attend every performance found it difficult to choose between them as to the one to be preferred to another. After witnessing the magnificent production of *Samson et Dalila*, we thought that the summit had been reached and that it would be impossible to match the uniform excellence of that performance. And yet after hearing the *Barber of Seville* we again had reason to be enthusiastic about the excellent ensemble and the high merit of the individual artists. No matter how great the artists may be, no matter what fine voices they may possess, the moment they fail to create the atmosphere of congeniality and intimacy in an opera like the *Barber* all their musical ability is in vain. The characters in this opera must work together like their lines were dovetailing into one another. It must present an atmosphere of good fellowship and scintillating moods, so that the audience must be impressed with the fact that the artists on the stage have a good time and are enjoying themselves. If this atmosphere is not created, then the *Barber of Seville* is a failure.

And no one who saw and heard this splendid production will deny that the spirit of good fellowship was everywhere apparent. Elvira de Hidalgo made her first San Francisco appearance and immediately captivated all hearts with the charm and attractiveness of her personality, the realism and grace of her acting and the refinement of her vocal art. She does not possess a voice that is evenly beautiful in all its various positions. Its middle and low tones are exceptionally rich and resonant from the standpoint of a coloratura soprano. There are some high tones that are pleasing, especially when the artist uses her effective mezza voce and covered tone; but they become strident and hard whenever she strains or sings with force. However, this does not in any sense mar her fetching and buoyant interpretation of Rosina, which we have never witnessed to better advantage from an histrionic point of view. Specially delightful is Miss de Hidalgo's staccato work, less effective is her legato singing, including her trill, which seems somewhat tiny—rather a tremolo trill instead of a vibrato trill, if our readers know what we mean. But she is an artist nevertheless, and added much to the artistic finish of the performance.

Of course, Tito Schipa again scintillated with his beautiful tenor voice, a lyric organ of exceptional emotional character and used in a manner as only a great artist can use it.

Mr. Schipa is past master in the art of bel canto. He simply toys with the most difficult phrases which the composer allots to him. His crescendi and diminuendi, his floratura passages and his ease of vocal execution belong among the rarest incidents in our operatic experiences. To miss hearing Schipa is indeed a loss never to be replaced. His Count Almaviva on this occasion was something to be remembered for a lifetime. Then there was that matchless Figaro—Riccardo Stracciari—than whom we know of no more effective impersonator of this rollicking part. His naturalness, his refreshing, never-failing humor, his ringing voice, notwithstanding its somewhat light quality and high range, all these advantages contributed toward the zest of the performance.

Marcel Journet's Don Basilio was indeed very droll and craftsmanlike and showed this singer to be possessed of a versatility rarely found in one operatic artist. Vittorio Trevisan gave us a Don Bartolo that simply cannot be surpassed and that we have never seen matched. It was a piece of artistic effort that is as rare as it is effective. We wish to specially stress our gratification in finding in Elinor Marlo of Los Angeles an artist of superior operatic accomplishment. The possessor of a voice of singular resonance and flexibility—a mezzo soprano of splendid timbre which, although suffering somewhat from the huge dimensions of the Exposition Auditorium, nevertheless was heard to advantage. Miss Marlo sings with taste and assurance and fits in splendidly with the distinguished artists that complete the cast. She was an excellent Bertha. Ludovico Oliviero interpreted a double role of minor character with satisfaction to the audience. Pietro Cimini conducted with his usual musicianly intelligence.

Anima Allegra

It is praiseworthy in every conductor to acquaint us occasionally with a new work and we are indebted to Gaetano Merola for bringing to us that dainty bit of musical Dresden entitled *A Joyful Soul*. It belongs to that category of operatic works that do not need repeated hearings to fathom their artistic value. It is easily understood and appreciated. It is scintillating with melody and brightness and does not contain a tiresome moment. It is written according to the old school of composition and therefore not lacking in reminiscences. There is specially noticeable frequent excursions into the field of Puccini. The most charming characteristic of the work is its rich and thoroughly Italianesque orchestration and vivid sense of humor.

While it is conventional in its adherence to melodic and thematic qualities, it is somewhat modern insofar as it does not give the singers a chance for sustained vocal display. It is rather declamatory in style than vocally pleasing or singable. There is no aria or ensemble number that stands out so that it may be easily remembered from one hearing. Its most beautiful and musically rich portion is in the last act. Indeed, the composer seemed to have crowded all his ingenuity in vocal composition into that last act.

Rosina Torri made a very charming and graceful Consuelo whose daintiness and European shyness was accentuated, while her freedom of action and revolt against restraint were also revealed. Miss Terri succeeded splendidly in bringing out the

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various and quickly changing moods of Consuelo until she submitted to the domination of love in the last act, when her independence and freedom seemed to have left her forever. Antonio Cortis proved another capable artist, with a light tenor voice of fine range and very acceptable gift for histrionic display.

In *Anima Allegra* there were introduced more resident artists than in any other work and we were pleased to renew the acquaintance of Anna Young in a part that presented her more prominently than that in *Manon*. Mrs. Young retains her youth and vivacity. She still conquers with her beauty and brilliancy. Vocally she had not much chance to shine, but she succeeded in obtaining every ounce of artistic effect from the lines entrusted to her.

Elizabeth Whitter in the role of Dona Sacramento was at first somewhat nervous, but showed in the third act the richness of her voice and the refined style of her interpretation. Miriam Elkus, Teresina Monoti, Elise Golcher, Ludovico Oliviero, Antonio Nicolich, Amerigo Frediani, Evaristo Albertini, Nazareth Regoli and Alma Michelini all contributed to the artistic smoothness of the performance by giving somewhat subordinate parts their necessary accentuation.

We enjoyed specially Attilio Vannucci's Lucio, sung with an excellent voice and with a very commendable adherence to artistic smoothness and ease. Marsden Argall stood out prominently in the part of the Gipsy, revealing a voice of fine power, resonance, accuracy as to intonation, and a virility of expression that placed him on a par with experienced artists. The dance in the second act by Charlotte Le Main, Alice Bluhm and Natale Carosio was one of the most effective features of the production.

We wish to specially emphasize the ingenuity of the stage direction during the last act, when the stage was decorated with flowers and shrubbery. This was done with such natural ease, such lack of confusion, such accuracy as to detail and such precision that we cannot compliment Mr. Agnini and the chorus too highly. Even the parrot and canaries, both of musical inclination, fitted into the ensemble. Gaetano Merola conducted the opera in masterly fashion. We felt that the opening act might have been

taken at a little livelier tempo, but no doubt Mr. Merola must have had his reason for taking it so slowly. It was in every way an enjoyable performance.

Traviata

Much to his regret the writer was unable to attend the performance of *Traviata*, but judging from the report we received from our representatives and the names of the cast we feel sure that the artistic standard so splendidly upheld in the operas that preceded and followed this production was thoroughly maintained. The cast included Tito Schipa as Alfredo, Elvira de Hidalgo as Violetta, Riccardo Stracciari as Germont, Anna Young as Flora, Antonio Nicolich as Duphol, Ludovico Oliviero as Gaston, Vittorio Trevisan as the Doctor and Marsden Argall as d'Obigno. Gaetano Merola conducted with his well known precision and musicianship.

We are informed by creditable authority that Anna Young acquitted herself splendidly, singing and acting her role with conviction and delightful sympathy. Marsden Argall contributed to the performance the treasure of his fine voice and ease of deportment. Of course the chorus, orchestra, scenic investiture, ballet, costumes and mise en scene in general was up to the highest standard. Last, but not least, it must be added that the leading artists brought out every beauty spot of the work and vocally as well as historically sustained their enviable reputation.

Martha

In our campaign for the recognition of the American masses in respect to enabling them to understand the words as well as the music of grand opera we are always admonished by our friends that to be musically comme il faut you must sing and hear opera in the language in which it is originally written. To change such language is regarded as inartistic and specially as unsuited to the musical phrases to which the words were originally matched. Well! Hitherto we have merely protested that in Europe every nation demands artists to sing opera in the native tongue and Europe is always held up to us as the shining example in musical appreciation.

But now we have a chance to get back at our friends and we are going to take advantage of it. Martha, by Friederich von Flotow, a German musician who lived in England, was originally written in the English language. It has been translated into pretty fair Italian and is now presented to us in a foreign language with changes made necessary on account of lack of dialogue and humorous scenes. But our friends find

this perfectly satisfactory. It is alright to translate an English libretto into Italian and bring it to America sung in a language other than it was originally composed.

In other words, the foreign artist can come to America singing operatic roles in his native tongue, whether it was originally written in his language or not. But American artists singing in Europe must study the various languages of the countries wherein they have to sing. Isn't this asking the American artists a little bit more than they should be asked? The American artist will never have a chance in the world until he can sing in his native tongue and the American people en masse will never find opera to their liking until they can hear it in their own tongue. Our masses are not different from the masses of European people and if the European nations have a right to hear opera in their own languages, why has the American boy or girl, man or woman, no right to be able to hear what is going on on the stage. To say that English is not suited to being sung is nonsense. To say that English or American singers cannot be understood is begging the question. They MUST be understood. If they are not, something is wrong with their singing.

This introduction has nothing to do with the excellence of the performance. It was the best production of *Martha* we have heard. We thought Schipa was unsurpassable in *Manon*, but we also find he is unsurpassable in *Martha*. It was a beautiful conception of the role of Lionel, and the expression and emotion he put into the phrases of his various arias was simply enchanting and earned him an ovation that he will not soon forget. Cheers and bravos were mingled with applause at the end of the unforgettable third act.

Elvira de Hidalgo as Lady Harriet added another laurel to her series of successes. Her interpretation of the *Last Rose of Summer*, although sounding very strange in Italian, was interpreted with fine shading and expression. It was beautifully done. Elinor Marlo added another artistic triumph to her already fine array of conquests. Her well-modulated, pleasing voice and her fine dramatic instinct helped her to bring out the role of Nancy effectively even in such distinguished company. Marcel Journet had a chance to reveal himself as a finished actor, and his drinking song, which also sounded strange in Italian, was sung with true Anglo-Saxon verve and vim. Vittorio Trevisan tried to be funny in an Italian way, but while he succeeded in his comedy he did not maintain the drollness of the original English lines.

(Continued on page 14, col. 1)

ELISABETH RETHBERG

The recitals to be given here by the famous Metropolitan Opera star soprano, Elisabeth Rethberg, will bring to San Francisco not only one of the foremost operatic and recital figures of the present time, but one of the most versatile artists that has ever appeared before American audiences.

She has been accepted by the most eminent critics as the "Bach" specialist of the year. The famous Arthur Nikisch considered her the greatest interpreter of the works of Bach. Then she has been acclaimed as the "greatest German singer of Italian opera," and other critics have described her as the only "true exponent of Wagner." Unanimous, however, has been the opinion that hers is the most magnificent recital art of the concert stage.

The variety on the programs which Mme. Rethberg will present in San Francisco, at her two recitals in the Columbia Theatre Sunday afternoons, October 11th and 18th, is but another example of the star's versatility. German, Italian, French and English songs, a Mozart aria, lieder and traditional folk music, all ranging from the tragic to the gay in mood, from the bravura type to simple folk melody, Rethberg's programs are a feast for the students and a delight for the layman.

At her first recital the following list of extraordinary selections have been programmed: Il mio bel foco (Marcello), Alleluja (Mozart); Le Repos (Beauplant), Pastoral (Bizet), Chanson Espagnole (Delibes); Aria—"Nozze di Figaro" (Mozart); Would God I Were the Tender Apple Blossom (Old Irish) (arranged by Percy Grainger); The Changeling (Titcomb), The Charms of Floramel (American Revolutionary Period); A Spring Fancy (Densmore); An die Musik (Schubert), Geheimes (Schubert), Gretchen am Spinnrad (Schubert), Während des Regens (Brahms), Von Ewiger Liebe (Brahms).

An entire change is down for October 18th. A cycle by Charles T. Griffes, a group of rare old Erich Wolf "Master" works, Schubert and Brahms lieder and old Italian gems, will make up the farewell offering. The eminent pianist, Nicolai Mednikoff, will assist Mme. Rethberg, who comes here under the management of Selby C. Oppenheimer. Tickets for the Rethberg recitals are now on sale at Sherman, Clay & Co.

SCHUMANN-HEINK IN RECITAL

Always a welcome announcement is the publication of the news that the glorious Schumann-Heink will appear in San Francisco. The great singer is the particular "pet" of thousands and thousands of local music lovers, who never miss the opportunity of hearing her and paying their tribute.

Following her appearance here recently as the featured attraction of the Diamond Jubilee music festival in the Auditorium, and having a few days ago faced thousands in the Hollywood Bowl, where she sang for the Santa Barbara earthquake sufferers, Schumann-Heink is spending a few weeks at her home on Coronado Island, near San Diego. She will begin her annual trans-continental tour this year in the West and Manager Selby C. Oppenheimer will present her in recital at the Columbia Theatre Sunday afternoon, October 25th. This concert, together with a single appearance in Oakland Monday night, October 19th, and in Sacramento Wednesday night, October 21st, will be the only recitals Schumann-Heink will give in California for perhaps two years, as she is returning to the Metropolitan Opera Company for the entire remainder of the current season and plans to start her farewell tour of America in the East in the fall of 1926.

Tickets for the Schumann-Heink recital are now on sale at Sherman, Clay & Co.

MUNICIPAL "POP" CONCERTS

Efrem Zimbalist, the noted Russian violinist, who will be guest artist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, in the opening concert of the 1925-26 municipal popular series, is celebrating the fourteenth anniversary of his American debut this season.

Music lovers, who will hear Zimbalist in the Civic Auditorium the night of November 17th, will hear him at his very best. Critics declare his art to have matured wonderfully during the past year. When he first appeared in this country in 1911 he exhibited the masterly teaching of Professor Leopold Auer, and his career ever since has been a series of true artistic triumphs.

Zimbalist was born in Rostov-on-Don, Russia, and began his musical training early on both piano and violin, the latter under the instruction of his father, a noted musician and grand opera conductor. He was but a boy when he made his first concert tour of Russia, and was a mere youth when he appeared first in the United States, the country of his adoption.

Supervisor J. Emmet Hayden has secured, in addition to Zimbalist, the world's greatest musical artists for the fourth series of city "pop" concerts. As chairman of the Auditorium Committee, Hayden announces the following program for the forthcoming season: Paul Althouse, tenor, and Arthur Middleton, baritone, soloists, December 15th; Margaret Matzenauer, contralto, February 10th, and Harold Bauer, the eminent pianist, March 2d.

One of the features of this winter's series

will be the presentation of Handel's Messiah with the San Francisco Municipal Chorus of 300 mixed voices under the direction of Dr. Hans Leschke. The great oratorio will be presented on the night of January 8th.

Tickets for the entire season of five great concerts are now on sale by Sherman, Clay & Co., at from \$1.00 to \$4.00.

Maria Redaelli gave a recital at the studio of her teacher, H. Bickford Pasmore, on Tuesday evening, September 2d, in honor of her brother, Emilio Redaelli, who has returned to his home in Central America. The brother was overjoyed upon hearing the beauty of voice and clarity of technique in both coloratura and dramatic arias and songs interpreted by his talented sister. Benjamin Lipton and C. A. Young contributed to the evening's pleasure. Altogether it was a very happy affair.

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EDWARD JOHNSON-JOAN RUTH

A concert feature, which is arousing considerable interest and which is now being booked for a transcontinental tour beginning about February 15th, is the combination of Edward Johnson and Joan Ruth, singing a program of operatic excerpts with lights and costumes. Both artists will sing at the Metropolitan early in the season, Mr. Johnson in the roles with which he has become identified for several seasons, and Miss Ruth will make her second season another great step in her already imposing career. The operas from which they will sing excerpts, acting out their parts with the aid of costumes, lights, etc., will be Rigoletto, Boheme and Romeo and Juliette.

The Johnson-Ruth combination will be one of the numbers on the Elwyn Artist series at the Exposition Auditorium this season. Other attractions on this course include: Roland Hayes, phenomenal negro tenor; Margaret Matzenauer, leading contralto of the Metropolitan; Toscha Seidel, violinist; Benno Moiseiwitsch, pianist; Hulda Lashanska, soprano; Thamar Karsavina and her ballet, with Pierre Vladimiroff; Cecilia Hansen, violinist; London String Quartet, and joint recital of Vicente Ballester, baritone of the Metropolitan, and Maria Kurenko, coloratura soprano. Season tickets now selling at Sherman, Clay & Co., and reservations may be held until November 1st, by making a small deposit.

MANY SONG HITS IN WILDFLOWER

The Arthur Hammerstein musical play production, Wildflower, is not an affair of one, two or three big musical hits but of a dozen. Rarely has a work of recent years come out with so much melody, so much fun and such a degree of romance in its story. Of the song numbers the leading hits will be found in the now world-famed Bambalina, which is done with a big dance setting in the first act of the piece to be seen as the opening attraction of the fall and winter season at the Columbia Theatre on Monday night, October 5th. Another song for popularity is Good-bye Little Rosebud, and others heard during the three acts are Wildflower, Some Like to Hunt, April Blossoms, You Can't Blame a Girl for Dreaming, You Can Always Find Another Partner, Course I Will.

Miss Eva Olivettie, who sang the title role for Hammerstein for a season in the East, will be heard here at the Columbia Theatre when the elaborate production is offered for the first time in the West. In fact this city will hear the musical play before London as Hammerstein is to offer it over there

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later in the present season, following the presentation of Rose Marie from the pens of the same writers. The music of Wildflower is by the composers of No, No, Nanette.

Anna Groff Bryant, founder of the American School of Vocal Art and Education, was a recent visitor in San Francisco. Mrs. Groff Bryant is a recognized authority on vocal research, having spent the last twenty years in that field. She maintains a studio in Chicago, where she gives scientific and corrective vocal instruction.

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In conformance with its campaign in the interests of resident artists and teachers, the Pacific Coast Musical Review, under the personal direction of the Editor, will establish a FREE MUSICAL BOOKING, INFORMATION AND PUBLICITY BUREAU on or before NOVEMBER 1st of this year. The object of this bureau is to obtain engagements for resident artists and to find experienced and proficient teachers for students who are in earnest regarding their musical education.

We are now carefully compiling a list of clubs, managers and others occasionally requiring talent and, on the other hand, we have opened registration books for vocal and instrumental artists. To satisfy various demands it will be necessary to grade these artists according to the experience they have had. Those having had no experience will be recommended to those seeking gratuitous services. Those from two to ten or more years' experience will be listed according to fees agreed upon between them and the editor of the Musical Review.

Those interested in this bureau may obtain further information by calling at or telephoning to the Musical Review office, 801 Kohler & Chase building, telephone Garfield 5250. More particulars will appear in subsequent issues of this paper.

THE OPERA

(Continued from page 11, col. 3)

Paul Raymond Wright as the Sheriff was too nervous to do himself justice, although his imitation of an intoxicated official reminded us of the days before prohibition. It was a gentler "jag" than we discover nowadays. Flossita Badger, Du Blois Ferguson, Teresina Monotti and Lois Viola Darrow contributed to the smoothness of the artistic production with their fine voices and ease of interpretation. The chorus did some excellent work, specially in the finale of the third act. The first scene of the fourth act was omitted. The opera must be put down as one of the big vocal triumphs of the season. The audience was very enthusiastic, recalling the artists numerous times and, really, we were surprised to find

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such an attendance. It was a crowded house, which we would not have thought possible in the case of Martha. We still believe it was the cast and not the opera that attracted the house.

Some day we trust that a company of American artists will sing Martha in English like Italian artists sing Italian opera, German artists sing German opera, French artists sing French opera and Russian artists sing Russian opera. When that time comes it is possible for every American city from 20,000 inhabitants and over to boast its own opera house. But this will not happen until grand opera is sung in English in American opera houses.

As we are going to press it will be impossible to review the rest of the opera season until the next issue of October 15th. In the meantime we wish to say that The Barber of Seville will be given Thursday evening as a testimonial to Gaetano Merola; Manon will be repeated on Saturday afternoon, Aida is the attraction for Saturday night, and Tosca will be the farewell performance on Sunday afternoon. It is predicted that both the Aida and Tosca performances will be sold out. We shall have more to say about Mr. Merola and the Opera Association next time.

ELIZABETH SIMPSON PUPILS

The first class-recital of the present season was held at Elizabeth Simpson's beautiful new studio in Elwood Park, Berkeley, on Saturday afternoon, September 26th. A fine program was played by a large group of pupils, an especially delightful feature being a splendid reading of the Grieg E minor sonata for piano and violin by Ethel Long Martin and Signor Antonio de Grassi, who appeared as guest artists.

These informal recitals occur monthly and are calculated to give poise to young pianists as a preparation for public playing, a large portion of Miss Simpson's work being the coaching of talented young concert artists. The program was as follows: Fantasie C minor, for two pianos, (Mozart-Grieg), Grace Jurgens-Miss Simpson; Etude G fiat (Chopin), Romance (Schumann), By the Brookside (Stojowski), Rhapsody X (Liszt), Ethel Long Martin; Volcic (Mokjues), Polonaise (Chopin), Margaret Fish; En Automne (Moszkowski), Ethel Eugenia Marchant; Kammenoi - Ostrow (Rubinstein), Lynne Merrill; Nocturne (Schumann), Helen Le Conte; Minuet et Sarabande (Bach), Taye Shima; Gavotte (Gluck-Brahms), Alt Wien (Kreisler), Sonata, E minor for piano and violin, Ethel Long Martin, Signor Antonio de Grassi.

Aline Barrett Greenwood will open her monthly series of evening Current Reviews next Thursday, October 8th, at 8:00 o'clock, in Sorosis Hall. This will mark the eighth season of the Greenwood Reviews which have made a place for themselves in the lives of countless women in California. Averaging twenty-one talks a month for eight months of the year, Miss Greenwood stands among the few successful American women in this line of achievement. The secret of Miss Greenwood's success is really no secret at all, when one has once heard her, for she has that intangible charm of narrative which, blended with the personal joy in what she is telling, places her work in a class by itself.

HIDALGO RECITAL

Elvira de Hidalgo, the Spanish coloratura soprano, who was accorded a series of ovations during the past ten days and who will be the guest artist during the Los Angeles opera season, will be brought back to San Francisco to inaugurate the "Alice Seckels' Matinee Musicales" on October 19th. A special program has been arranged for this San Francisco recital, which will feature the

music of Spain. Tus Jillos Negros, by de Falla, the most outstanding of contemporary Spanish composers, will be as interesting as the folk music is charming. Mme. de Hidalgo will sing the Bell Song from Lakme as her operatic offering, and songs by Italian, Russian, French and German composers, including: Respighi's E se un giorno tornasse; Falconieri's Belgi occhi lucente; Donaudy's Ali mai non cessate; Rimsky-Korsakoff's Chant Indoue and Romance and Strauss La Nuit, in addition to her Spanish numbers.

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In Hollywood the Mirovitch classes are augmented by a large number of auditor-pupils, many of them women who enjoy the artist's exposition of the musical material for the value it adds to their concert enjoyment. Active pupils and auditors are welded by the universal interest maintained throughout the sessions, which are bi-weekly. Mirovitch's splendid personality and teaching genius are blending both elements into a harmonious whole.

Prior to his teaching period, commencing October 20th, Mirovitch will give a private invitational recital in the Chickering hall, 230 Post street. Pianists who are interested in work with Mirovitch can apply for invitations at 230 Post street (Telephone Kearny 7332). The program to be played is as follows:

Concerto di Camera (Vivaldi-Stradal); Sonata A major (Mehul-Mirovitch); Etudes Symphoniques (Schumann); Nocturne op.

62 No. 1, Waltz A flat major No. 5, Fantasia F minor (Chopin); Etude D sharp minor (Scriabine); Barcarolle (Liadow), Hopak (Moussorgsky-Rachmaninoff), Capriccio B minor (Dohnanyi).

GUILD'S SUCCESSFUL OPERA

So persistent has been the advance sale of tickets for "Princess Ida," the tuneful Gilbert and Sullivan piece which served to open the season at the Players' Guild Theatre, 1757 Bush street, that Reginald Travers, who staged the opera, announces a continuance of Friday and Saturday night performances to and including Saturday, October 17th.

Musically and scenically, the production at the Players' Guild has by far eclipsed anything heretofore seen or heard in this little playhouse. The cast is a feature of the production that at once marks it high and induces a feeling of expectant pleasure even before the curtain rises. With such artists like Easton Kent, Harrison Coles, Lorraine Sands Mullin and Blanche Hamilton Fox in the leading roles, good singing is assured. Supporting them are Trafford Charlton, Kathleen Moureen Sherman, Sylvester Pearson, Carl Kroenke, Harold Shanzler, Joseph Allan, J. W. Chambers, Meta Klinke and Sally Thomson. The chorus has been well trained under the direction of Harry Wood Brown, and does itself credit throughout the entire opera.

On Friday evening, October 2d, Florence McEachern, (recently heard in Mary Carr Moore's "Narcissa"), will sing the title role of Ida. Miss McEachern will also sing the role on Saturday evening, October 10th, and on Friday evening, October 16th. After the close of Princess Ida, the Guild will offer a tragedy-comedy by J. W. Turner, an English dramatist, entitled "The Man Who Ate the Popomack." This will be followed in November by a revival of another light opera, Edmond Audran's "Olivette."

WARFIELD THEATRE

Ronald Colman, hero of many of First National's best film plays and recently seen in two of Connie Talmadge's comedy dramas, comes to the Warfield next Saturday in a post-war story, The Dark Angel. Co-starred with him is Vilma Banky, Hungarian beauty recently discovered in Budapest by Samuel Goldwin and just brought to Hollywood where she is creating a sensation not alone for her good looks but for her histrionic ability as well. The Saturday opening performance will be the first showings on the Pacific Coast of Vilma Banky. Beside this exotic beauty and Colman the cast also contains Wyndham Standing, the British screen lover; Frank Elliott and several other First National players.

The story has already proven in dramatic worth of the stage, and is declared to be full of originality. It is essentially a love story, with an army officer, a pretty girl and her fiancé depicting a triangular affair that is said to be soul stirring, decidedly pathetic in spots and at times melodramatic. George Fitzmaurice, who has on several previous occasions proven his ability to transform California scenery to fit European locales, directed this one. Much natural color photography has been judiciously inserted in certain episodes, and in many other ways the film is one of outstanding features that will merit the same big attendance that seems to be the lot of the Warfield each week.

Fanchon and Marco will stage an Idea of vaudeville varieties, with a number of talented singers, dancers, musicians and pretty Sunkist Beauties. Lipschultz Music Masters and short novelty films will further enhance the bill.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.

Everyone interested in music should subscribe for a music journal. The Pacific Coast Musical Review keeps you posted on the activities of visiting artists as well as those of your friends, and it costs only one dollar a year.

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ANNIVERSARY OF JENNY LIND

The seventh-fifth anniversary of Jenny Lind's first concert in America was celebrated Friday, September 11th, at the Aquarium, formerly Castle Garden, where an audience of 10,000 greeted the Swedish Nightingale on September 11, 1850, and people paid \$20 to sit in rowboats out in the bay to catch just the sound of her voice.

Dr. Johannes Hoving, president of the Jenny Lind Association, which already has plans under way to erect a statue to the great singer in Battery Park the coming year, will preside. Dr. Charles H. Townsend, director of the Aquarium, will receive the guests. The City of New York will be officially represented, and Swedish Consul General Weidel and his staff will attend. The Consul General will respond to the brief tributes to his famous countrywoman. A laurel wreath sent by Madame Frieda Hempel, now singing in Europe, will be placed on the bust of Jenny Lind. St. Erik's Society, and the Jenny Lind Historical Centennial Committee, headed by Mrs. John W. Alexander, Colonel Selden E. Marvin and Leonidas Westervelt, will share in the program, which begins at 4:00 o'clock.

Miss Estelle Carpenter, who makes her home at the Fairmont Hotel, was hostess at a dinner party a few days ago in honor of Mrs. Annie Louise David, the noted harpist. The table was centered with a beautiful basket of flowers representative of the Jubilee colors. Her guests included Mr. and Mrs. Charles A. Christin; Mr. and Mrs. Harold Pracht; Mr. and Mrs. Wm. H. Jordan, Mrs. A. W. Scott; Mrs. Julia Call Smith; A. Metzger, Samuel M. Shortridge and John McDougal. After dinner Miss Carpenter's guests were entertained by the Spanish dancers from Santa Barbara, after which they all assembled to Mrs. David's studio at the hotel where she rendered several solos on her beautiful new harp.

Mrs. Marie Sohlke Powers, who has recently arrived in San Francisco, has opened an attractive studio where she will accept pupils both for private and classic lessons. Mrs. Powers is a pupil of Fannie Bloomfield Zeisler and Adolph Weidig. With the latter she studied harmony. After completing her work with these two famous teachers in Chicago, Mrs. Powers went abroad and spent several years working with Theodor Leschetizky, whose method she imparts to her students. Mrs. Powers has had many years' experience as a teacher and is qualified to give the best there is in the art of piano instruction. She has taught successfully at the State University School of Music, Lincoln, Nebraska, and has conducted private courses in Chicago. There is no reason why Mrs. Powers' art both as a pianist and teacher should not win recognition in the West.

Myrtle McLaughlin, soprano, and pupil of Madame Rose Reida Cailleau, has just been awarded a scholarship at the Curtis Institute of Music in Philadelphia. Miss McLaughlin, who is just 18 years old, and has been a pupil of Madame Cailleau's for two years, passed her examinations with high honors and will henceforth study under the personal supervision of Madame Marcella Sembrich who heads the vocal department at the Curtis Institute. It is, indeed, gratifying to know that we have in our community a few teachers who can prepare pupils so thoroughly that without any loss of time or extra preparation they are ready to receive instructions from so great a personage as Madame Sembrich. This is, indeed, a fine commentary upon the high standard of Madame Cailleau's teaching.



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